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(GLEN OR GLENDA!)  
FULLER

CHRISTOPHER  
(SON OF ROBERT!)  
MITCHUM

DON  
"THE DRAGON"  
WILSON

L.Q. JONES  
RETURNS!

AM 4 3





# HEEEEEEEERE'S MOMMY!

**PATTY McCORMACK**

Academy Award®-nominated star of *THE BAD SEED* returns as

**mommy**

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*THE EXORCIST*

**Mickey Spillane**  
*MIKE HAMMER*

**Majel Barrett**  
*STAR TREK*

**Brinke Stevens**  
*HAUNTING FEAR*



*Never let her tuck you in!*

**"Chillingly good!"**

**Leonard Maltin**  
1998 MOVIE AND VIDEO GUIDE

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She's pretty, she's perfect, she's June Cleaver with a cleaver, and you don't want to deny her - or her daughter - anything. She's Patty McCormack, "a Bad Seed grown up," says *Entertainment Tonight's* Leonard Maltin, who calls **MOMMY** "impressive...a worthy successor" to that classic chiller.

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Music by RICHARD LOWRY Producer JAMES K. HOFFMANN Director of Photography/Editor PHILIP W. BUNDELIN Executive Producer/Writer/Director MAX ALLAN COLLINS  
COLOR, Approx. 98 minutes. Not rated. Hi-Fi Stereo. Digitally Recorded ©1994, 1995 M.A.C. Productions, L.C. All Rights Reserved.  
Movie art & design: Steven J. Landis, Wonderland Design, Chicago, IL.

**EAGLE**  
ENTERTAINMENT





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LEMMY of MOTORHEAD. Photos by Thomas C. Rainone.



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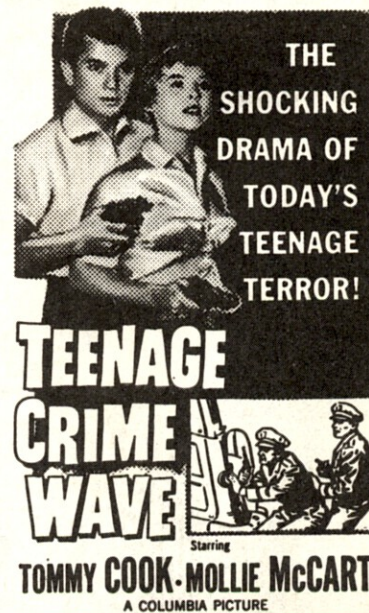
**CRIME OF OUR TIMES**  
 "Over 25% of the crimes committed in this country are perpetrated by teenagers." Only an aroused public can put an end to this. We hope this picture will open your eyes.

**Nude Body of Girl, 11,  
 Found, Boy, 15, Held**

**Knife-Toting  
 Girl Robs  
 Cabbie**



**OUT OF THE  
 SIDEWALK JUNGLE...**



Screen Play by HARRY ESSEX and RAY BUFFUM  
 Directed by FRED F. SEARS - A CLOVER Production

**PSYCHOTRONIC®**  
 NUMBER 22, 1996

**PUBLISHER/EDITOR**  
 Michael J. Weldon

**ASSOCIATE PUBLISHER**  
 Mia Weldon

**ART DIRECTOR**  
 Akira Fitton

**COVER**  
 Fred Brockman

**PUBLICITY CONSULTANT**  
 Gary Hertz

**WRITERS THIS ISSUE**  
 Justin Humphreys, S.L. Duff,  
 Rod Lott, Brett McCormick, Art  
 Black and Dale Ashmun.

**PROOF READING**  
 Frank Uhle

**ORIGINAL ART**  
 Dan Clowes, Gary Dumm, Drew  
 Friedman, J. D. King, Sally  
 Eckhoff King (orig. logo), Ken  
 Weiner and Mia Weldon

**PHOTOS**  
 Vincent J. Mizzi, Tom Rainone,  
 Justin Humphreys  
 and Eric Caiden

**ADDITIONAL RESEARCH**  
 Frank Uhle and Louis Paul

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 PSYCHOTRONIC VIDEO  
 3309 RT. 97

**NARROWSBURG, N.Y. 12764-6126**  
**PHONE (9am to 5pm) (914) 252-6803**  
**FAX# (914) 252-3905**

**DOLORES FULLER** wasn't just an actress who lived with Ed Wood Jr. and co-starred with him in *GLEN OR GLENDA*. She went on to a successful new career as a songwriter - for *ELVIS* movies! Fuller also acted in Ron Ormond movies and was once a regular on the incredible *QUEEN FOR A DAY* show. S. L. Duff recently was amazed to discover that Fuller (now in her 70s) was his upstairs neighbor (on Fuller Ave. in Hollywood) and found out her stranger than fiction show biz story before she moved back to Las Vegas. Duff has been in bands and played on records with people like 45 Grave, Jeff Dahl, Redd Kross and Wayne Kramer and has written for *Creem*, *Billboard*, *Rip* and other publications.

**CHRIS MITCHUM** has been a boxoffice draw in most of the world since the 70s. Mitchum has many incredible tales of shady overseas features, being ripped off and even imprisoned by producers! He worked with John Wayne, for Jesus Franco and of course his father is Robert. Mitchum was interviewed by Brett McCormick of Fort Worth (who also interviewed Fred Williamson for PV). Brett recently directed *BIOTECH WARRIOR* and *DANGEROUS GAMES* for Roger Corman.

**DON "THE DRAGON" WILSON** is a major star in the direct to video world. Wilson, a former World Kickboxing champion, has been in a surprising number of action movies (most for PM Video and Corman's *Concorde/New Horizons*), often with sci fi plots. He was interviewed by Rodd Lott, of Oklahoma City, who is the publisher of *Hitch* magazine (see Zines).

**L. Q. JONES** returns with part 2 of his career interview. We pick up his long and amazing story with Peckinpah's *THE WILD BUNCH* and look into the cult sci fi movie he directed, *A BOY AND HIS DOG*. Both of these have recently been released uncut on laser disc and after a few years from the screen, L. Q. is back big time with a major role in Scorsese's *CASINO*. He was interviewed by Justin Humphreys from Lynchburg, VA, who also interviewed Royal Dano for PV.



# Vice Cleanup at Coney Follows Arrests on Charges by 2 Girls

A special squad of 30 detectives descended down on Coney Island



Some major producers of direct to video product that used to have their movies released through various video companies have formed their own video divisions (smart move). Roger Corman now has his own New Horizons Video (and is producing movies for Showtime), Charles Band has his own Full Moon Video, and even Troma has it's own video company now. Corman and Band are releasing more new titles, (now including "family" features) than ever. Some are even good! Other "B" title video specialists (like A.I.P.) are gone, but others like P.M. and A-Pix and the more respectable sounding Republic and Turner keep cranking them out. With releases from these companies, all the review copies of older rarities we receive from mail order companies and all the indy releases sent by directors and producers, there is no danger of running out of review material.

I don't feel especially paranoid to sometimes think that relentless on line propaganda (do people talk about anything else these days?), seriously escalating paper costs (a criminal investigation has been promised), rising postage rates and recent major distributor mega mergers are part of a conspiracy to end smaller print publications. PV is doing fine, despite all this, but I'm glad that I've retained control of this self published zine. It's unsettling to see my childhood favorite FM (Famous Monsters Of Filmland) taken away from editor and founder Forry Ackerman. In my dreams, PV comes out more often, is always on time and is ad free. In the real world, I want to stop and thank all our reliable advertisers for helping to make PV possible. Meanwhile, yes, this issue is later than usual. Besides the holidays and computer and electricity problems, we experienced record breaking blizzards and severe flooding around here. We were stuck in NYC when only National Guard trucks were on the streets, snowed in at our house, then had to have the basement pumped out twice. It's still snowing, but here is #22.

## PSYCHOTRONIC® NUMBER 22, 1996

**THANKS TO:** Dolores Fuller, L. Q. Jones, Christopher Mitchum, Don "The Dragon" Wilson, Frank Henenlotter, Andrew Klyde, Gordon Smith, Harry Medved, Dave Billman, Murph, Ronald Leyendecker, Terrance Jennings Wharton, Richard C. Walls, Cape Copy Center, Something Weird, Video Search Of Miami, Sinister Cinema, Threat Theatre, Barry Monush and especially everybody who responded to my video and zine want ad and all the people and companies who send in videos, books, magazines, CDs, LPS, stills and other useless material goods.

**DEDICATED TO:** The Standard in Cleveland.

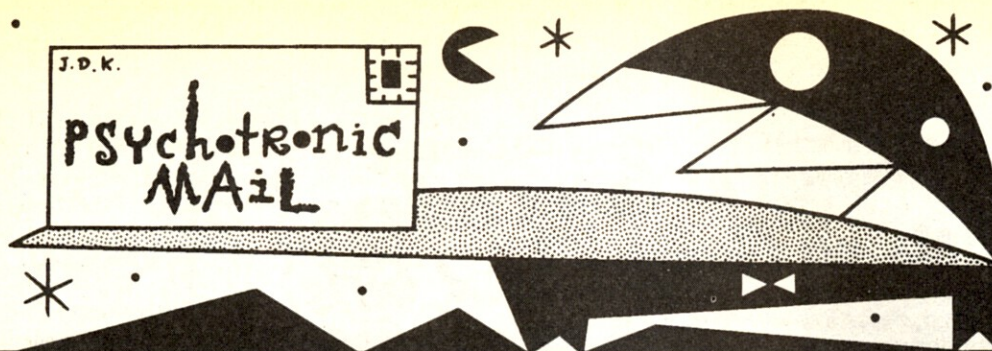
**COVER:** Luciana Paluzzi in THE GREEN SLIME (68), a Toho/MGM production.

### HOW ROCK + ROLL NEARLY ENDED (Pt. 2)

- 67 OTIS REDDING plane crash, Brian Epstein ODS. Three separate ROLLING STONES drug busts.
- 68 Lennon, Jagger both busted in London.
- 69 BRIAN JONES drowns, George Harrison drug bust in London. ALTAMONT, KENT STATE, MANSON murders.
- 70 JIMMY HENDRIX and JANIS JOPLIN OD. JIM MORRISON sentenced in Miami to 6 months hard labor. BEATLES break up. Last major rock festivals. Elvis meets Nixon in the White House.
- 71 JIM MORRISON ODS, DUANE ALLMAN motorcycle crash. "Joy To The World" by Three Dog Night.

Note: Richard Nixon was president during most of this.





## PAPA/BIRD

Canton's late night SON OF GHOUL show, patterned after Ghoualdi's old program in Cleveland moved to Akron's Ch 29 in Nov. The first movie on the new (prime time) show was GODZILLA VS. MEGALON. In Oct., WOAC TV 67 fired it's entire staff including Kevin "Son Of Ghoul" Scarpino to make way for an all infomercial channel. The last movie featured on the Canton show was the original NIGHT OF THE LIVING DEAD, followed by a special including old skits and nostalgia stuff. The Son Of Ghoul debuted in 86 and Scarpino captured headlines when Ron "The Ghoul" Swede, a protege of Ghoualdi (then on Cleveland's channel 61) sued him. The lawsuit was dismissed. - **Mark J. Price (North Canton, Ohio)** So, a mutant version of Ernie Anderson's Ghoualdi character lives on 33 (!) years after it was created. All three Northern Ohio TV horror hosts frequently played the Rivington's original Papa Oom Mow Mow record.

Fans of GHOULARDI (or just fans of great music) should send \$11.50 (ppd) to Dave Billman (3918 Croydon Rd., Norton, Ohio 44203) for his STAY SICK! (The Music Of Ghoualdi) cassette. It's very complete (even the obscure polkas are there), has the voice of Ernie "Ghoualdi" Anderson from original 60s broadcasts and is well worth the bucks. Also write to Ghoualdi expert and collector Murph (M. G.), (Box 1398, Makawao, Hawaii, 96768) and ask about his annual Ghoualdi Archives. He's a former Cleveland who got smart and moved where it's nice and warm (unlike NY State). Thanks to the several people who pointed out that former Clevelander Drew Carey recently wore a Ghoualdi sweatshirt on his DREW CAREY show.

## L. Q. JONES

Glad you got around to L.Q. Jones, though all that early macho stuff was a bit of a waste for my tastes. Can't wait for the details of the interesting little production company. One of my favorite movie moments is Strother Martin simpering, "Enter, forget another lifetime...in the Brotherhood Of Satan!" - **Michael Will (Montreal)**

The photo on pg. 50 is from THE HUNTING PARTY. And there is no Ralph Walsh (it was supposed to say Raoul!)

## BRUCE GLOVER

I believe PRIEST WITH A MACHINE GUN must have been the pilot episode of the cop comedy THE PARTNERS. The black actor unnamed by

Glover was Rupert Crosse, who had been in John Cassavettes and Monte Hellman movies plus THE MONKEES. A Nicholson pal, he was supposed to play Mulhall in THE LAST DETAIL, but died soon before the film began. Crosse was a martial arts practitioner and I remember reading that he and PARTNERS co-star Don Adams hated each other. - **Hugh Shelton (Centerline, MI)** The NBC show last for one year (71-2) Jeff Burr's NIGHT OF THE SCARECROW (featuring Glover) has been released by Republic.

As manager of Century's Alan Theatre in New Hyde Park, I ran WALKING TALL for about a month (you don't think Wynorski PAID to



Ghoualdi

see it "30" times do you?). BIG BAD MAMA II was the first film that I worked on when I moved out here (in 87). I delivered Glover his copy of the BBM2 script (he was conducting an acting class). I wound up doubling him at the film's climax. After he takes a fatal shotgun blast, it's me lying on the ground. I also appeared as the corpse of Charles Cyphers. **Bob Sheridan (Culver City, CA)**

Strand Releasing, who struck a deal with Russ Meyer to rerelease FASTER PUSSYCAT! KILL! KILL! announced they will also rerelease WHO KILLED TEDDY BEAR. The Spielberg Zorro project (Books column) has now been given to Robert Rodriguez. **Mark Edward Heuck (Columbus, Ohio)**. TEDDY BEAR (65) is a should be cult psycho movie covered in part one of our Glover interview. Heuck also wants to remind mid Ohio readers that although the Drexel North is now a Revco drug store, the two other Columbus area Drexel theatres are alive and well. (MEET THE FEEBLES was a recent midnight movie!)

## STOCKWELL

I loved the Dean Stockwell interview, so I decided to rent one of his films from my local video store not included in his filmography. It's a Brazilian film called THE LONG HAUL (88) and plays like a loose remake of the classic WAGES OF FEAR. Top billed Stockwell (featured on the cover art) has a guest role as a ruthless truck company owner called Mario (!). All the cast are Brazilian actors poorly dubbed into English and directed by Paulo Thiago. - **Adam Kerrigan (Manly, NSW, Australia)** Info also provided by **Mikael Bruzell (Karlskrona, Sweden)** who added the credits PAPA WAS A PREACHER (85) and JORGE UM BRASILEIRO (88)

We just watched a new episode of the Australian TV series BANJO PATTERSON'S THE MAN FROM SNOWY RIVER featuring Dean Stockwell! He starred as a supposedly blind pianist and piano tuner who



steals money from banks. There is a great scene in which he describes the Australian townsfolk as hicks, morons and cretins. - **David Tamsitt (Sydney, Australia)**

I was the voice of Price Charming for Walt Disney (in person). Perhaps when Dean Stockwell was a child, his father misled him so as to be a hero in his son's eyes. Anyway, my friend, writer Tom Weaver thought I ought to set it straight. I recorded it in 49. Release was in 50. - **William Edward Phipps (Malibu, CA)** Stockwell didn't say it. We got the wrong info elsewhere. His stage actor father was probably up for the part. Phipps also acted in Arch Oboler's FIVE (51) and THE TWONKY (52), THE WAR OF THE WORLDS, INVADERS FROM MARS and CAT WOMEN OF THE MOON (all 53) and THE SNOW CREATURE (54)!

Stockwell was also on a weird COMBAT. He played a fatalistic gloryhog whose soldier father died in WWI and grandfather perished during the Spanish-American War, so he figured he was doomed anyway and kamakazied through each skirmish. If it was a Robert Altman COMBAT it explains his cameo in THE PLAYER. Stockwell also appears in TWISTED ISSUES in a clip from PSYCHOUT. - **Hugh Shelton (Centerline, MI)**

Some recent Stockwell credits are MR. WRONG, the TV movies TWILIGHT MAN and CLOSE TO DANGER and roles on NOWHERE MAN and THE COMMISH (a 2 hour episode). For more news about Stockwell, ask Margaret Colchin (Box 30784, Knoxville, TN 37930) about COMING ATTRACTIONS, her QUANTUM LEAP newsletter. The show is now airing on USA and the SCI FI Channel.

## ETC.

RE: Paul Petrosky's letter concerning the late William Girdler. SHEBA BABY with Pam Greer, Austin Stoker and D'Urville Martin (75) and THE ZEBRA KILLER (74), also with Stoker and Martin seem to be two different features. DAY OF THE ANIMALS is also available on video as SOMETHING IS OUT THERE, which could cause some confusion as to the total number of films by Girdler. - **Richard Harland Smith (NYC)**

So a reader recognized Don Calfa on a court TV program. I believe he's talking about PEOPLE'S COURT. I recognized these PSYCHOTRONIC regulars: Monique Gabrielle (being sued by an ex agent) - she won, director Donald Jackson (FROGTOWN) lost a slander suit, Tony Burton (ASSAULT ON PRECINCT 13) was sued by an actress for failure to give her -proper billing in a local stage pay - he won, and poor Louisa Moritz sued a tenant for slander and was sued for non payment in another trial. She lost both. - **Mike Shields (Hayward, CA)**

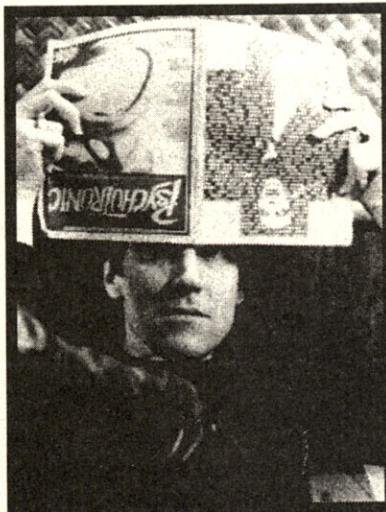
Dick Dale appeared on BEVERLY HILLS 90210 recently. He was playing by the pool in Palm Springs and had to stop playing to warn Brandon Walsh and Steve Sanders that he'd get electrocuted if they didn't stop splashing water everywhere. He toured Sydney recently to amazing reviews. Speaking of amazing, Buck Kartalian had a small but pivotal role as a tailor on a recent episode of FRIENDS. - **David Tamsitt (Sydney, Australia)** Kartalian starred in PLEASE DON'T EAT MY MOTHER! The Cramps also appeared on BEVERLY HILLS 90210 (Halloween show) last year.

## REVIEWS

Jerry Gross released THE CAGE as DON'T RING THE DOORBELL. - **J. R. Taylor (NYC)**

THE CAGE, in addition to being entitled THE MAFU CAGE and MY SISTER, MY LOVE was also called DEVIATION. In fact, it played here in Fresno under that title. - **Shawn Gadberry (Fresno, CA)** Gadberry sent a copy of the ad ("Ellen lives with two wild animals. ONE OF THEM IS HER SISTER!"), a Jerry Gross release. Director Karen Arthur also made many TV movies and LADY BEWARE (87) starring Diane Lane.

RE: Scopitones. I've heard that Quebec was the only part of North America that had those machines and one of our vintage clothing stores has one that's still in rickety operation. Jody Miller's "Queen Of The House" is simply breathtaking. You may already know this, but Mijanou Bardot in SEX KITTENS... is Brigitte's kid sister. A friend of mine is a Bardot freak and as an aspiring Quebecois disco star, she's taken the stage name Mijanou in her honor. - **Michael Will (Montreal)** Mijanou also starred in French/Italian THE PIRATE OF THE BLACK HAWK (58). The uncut adult version of SEX KITTENS GO TO COLLEGE is available from Video Beat, 107 University Place #6H, NYC 10003.



Lux Interior of THE CRAMPS

FORBIDDEN ADVENTURE is from 1934. It was directed by J. C. "Doc" Cook. The new footage was directed by George M. Merrick. Dwain Esper's Roadshow Attractions had it in release in the 30s. FORBIDDEN ADVENTURE IN ANGKOR was it's 1937 title. I saw STARK RAVING MAD on WHT in 1984. Their magazine lists it's release date as 1976. - **Harold Pfeffer (The Bronx)** That means REVOLT OF THE ZOMBIES (36) copied parts of FORBIDDEN ADVENTURE (I had it backwards).

As a full time horror/gore/sleaze enthusiast and a sometime contributor to genre publications, I just had to see Ivan Nagy's SKINNER after reading your review. This SILENCE OF THE LAMBS imitator was everything you said it was, and just as nasty as one would expect from an ex-boyfriend of Heidi Fleiss. Nagy completists should check out his excellent and underrated 75 thriller DEADLY HERO which stars Don Murray as a

psychotic New York cop. - **Walter L. Gay (Valatie, NY)**

STARK RAVING MAD is available from Trend Video Concepts (Canada) as EXECUTION - **Dion Ventress (Toronto)**

STARK RAVING MAD is a scene for scene rip-off/remake of Terence Malick's BADLANDS. It was on video in Australia as EXECUTION then as MURDER RUN. Co-producer Don Gronquist also directed the awful horror cheapie UNHINGED. - **Adam Kerrigan (Manly, NSW, Australia)**

I've never seen UNTAMED FURY (aka SWAMP VIRGIN), but I can safely say that the leading lady wasn't played by Leigh Whipper. He was a Harvard educated black actor who was in the stage and screen versions of OF MICE AND MEN as well as movies like MISSION TO MOSCOW and THE OX-BOW INCIDENT. Much more importantly, he played the butler in KING OF THE ZOMBIES. Whipper wrote his own obit in 1970 and kept revising it until he finally died in 75. - **Tom Weaver (North Tarrytown, NY)** The actress in SWAMP VIRGIN was Mary Conwell (I think).

I was surprised to read that Kamal Horulu made a badly acted softcore film, SOME LIKE IT VIOLENT and that Barry Mahon served as executive



producer. Horulu later produced and directed hard core features which were generally well received (FEELINGS, WHEN SHE WAS BAD, WOMEN IN LOVE, BLUE ECSTASY...). Speaking of Barry Mahon, I have always disliked Mystery Science Theatre 3000's treatment of his cold war era opus, ROCKET ATTACK U.S.A. I only hope that the upcoming MST3K movie is one tenth as entertaining as ROCKET ATTACK U.S.A., minus the input of the MST3K people of course. - **Lou Henken (Flushing, NY)**. Even though MST3K on the SCI Fi Channel will be all repeats from now on, Gramercy Pictures is releasing MYSTERY SCIENCE THEATRE 3000: THE MOVIE which is actually THIS ISLAND EARTH (55). We'll never know what Exeter (Jeff Morrow - PV #16) thinks about this.

THE ROAD KILLER was released to a very few theatres under the title ROADFLOWER. Also, the "director's cut" of that that HIGHLANDER flick was actually the version that played theatrically in Canada. - **Hal Kelly (Trash Compactor, Toronto)**

I'm glad I'm not the only person that kinda liked THE SECRET LIFE OF JEFFREY DAHMER. I remember, years ago, the movie was being featured on the MAURY POVICH show and every time a clip was shown, the audience groaned in a politically correct way. - **Mike Shields (Hayward, CA)**

RE: ROLLER BLADE SEVEN (PV #20). Tayna York, the executive producer, threw the "C.C.C." (Complete Creative Control) ball to Don (director Donald Jackson), who in turn pulled me on board. As Tanya spent a lot of money on name talent, Don and I where left with minimal operating capitol. Thus, I was left operating the sound and Don the camera, most of the time. Before a scene would start, I would get the tape up and running, then go slap the clapper in front of the camera, and then go and act with Frank Stallone, Karen Black, Don Stroud or Joe Estevez. You can imagine the effect our self composed crew had on the likes of especially Frank and Karen. -

**Scott Shaw (Rendondo Beach, CA)** O.K., but if you take a look at the filmographies of these actors (especially Stallone), I imagine they've experienced worse and even cheaper conditions on sets. Shaw claims to have starred or co-starred in 16 features (including several in Asia).

RE: Manuel Cano's "illegal" Tarzan movie TARZAN'S GREATEST CHALLENGE (PV #16), yes, there are more Cano Tarzans with Steve Hawkes. TARZAN Y EL ARCO IRIS (72) and supposedly, LA FURIA DE TARZAN (if it exists, it never made it to Spain). There was a brief Tarzan rip-off craze in Spain and Italy. TARZAN EN LAS MINAS DEL REY SALOMON starred David Carpenter as the ape man, the at the time sex symbol in Spain, Nadiuska, a lot of safari park footage and Paul Naschy. In this movie, directed by Jose Luis Merino, you can actually hear the Johnny Weissmuller yell. Amazing. - **Josu Oland (Vizcaya, Spain)**

STICK IT IN YOUR EAR was filmed in Boston and TOBE HOOPER'S NIGHT TERRORS was made in Israel. MAD AT THE WORLD is from Fang (not Sinister). FREAKSHOW is from Arrow Video, IN THE MOUTH OF MADNESS is from New Line Video and HIDEWAY is from Columbia. The version of SWEET GEORGIA reviewed here was a cut version. Something Weird's release is 20 minutes longer. Yes, THE

TOUCH OF HER FLESH review was a repeat and it should have said SALOME for the early Clive Barker title. It was featured on the Barker segment of A+E's BIOGRAPHY (they also did new hour shows on Lon Chaney Jr., Karloff, Lugosi, H. G. Welles and Jules Verne, to name just a few). The uncut "adult" version of JACK THE RIPPER is available on tape in France. It includes topless scenes of chorus girls backstage.

Some indy titles reviewed here recently (NIGHT OWL, VAMPIRES AND OTHER STEROTYPES, DARKNESS, DEAD MEAT), titles by J. R. Bookwaller and Todd Sheets and some in this issue are available from E. I. Film And Video Dist. Call (201) 893-8192. And by the way, AMOROUS SEX is an adult version (several tame strip scenes added) of the British SWEET BEAT (PV #8). You still get the same great 50s singers and groups. THE GIRL AND THE GEEK is the adults only PASSION IN THE SUN (PV #14) from Texas, with a better title. Both are from Something Weird. WONDERGUY (PV #19) should be available from Raven International Video soon.

## OBITS

Tommy Boyce and Bobby Hart played themselves in an episode of BEWITCHED, as well as in an I DREAM OF JEANNIE. Elizabeth Montgomery's episode of the TWILIGHT ZONE was the classic "Two." She and Charles Bronson play survivors of an apocalyptic war. Montgomery has only one line of dialogue, but she was very effective in this superb speculative drama. (You) also credit her with an episode of the OUTER LIMITS, but I believe this is erroneous. - **Timothy Walters (Muskogee, OK)**

One of Heinz Ruhmann's last performances was in Wim Wender's FAR AWAY, SO CLOSE (93). One of Vivian Stanshall's last recordings was on the British compilation The Last Temptation Of Elvis. Viv sang "Teddy Bear." Peter Cook and Eleanor Bron (both in BEDAZZLED) were briefly reunited in the 1994 BLACK BEAUTY. - **Marc Edward**



Scott Shaw

**Heuck (Columbus, Ohio)**

Ida Lupino also starred in an interesting B flick, JENNIFER (53), a quasi-supernatural gothic thriller. - **Michael Will (Montreal)**

Big John Studd (who passed away last year) was listed as 6' 11" and 450 lbs., from Los Angeles. His real name was John Minton. A "bad guy" in the ring, outside, he was a real gentleman. RE: the late director Cy Endfield. The listed producer of MR. HEX (46) is Jan Grippo. Mr. Endfield wrote the screenplay. He also wrote HARD BOILED MAHONEY (47). - **Harold Pfeffer (The Bronx)**

Burl Ives narrated RUDOLPH THE RED NOSED REINDER, not FROSTY. He also provided voice work for THE DAYDREAMER (66) and acted in Zalman King's TWO MOON JUNCTION (88). I was shocked to see Bruno Lawrence's name among the obits. He was a solid supporting actor who could also do a lean mean. He also appeared in the maniac in the wood feature BRIDGE TO NOWHERE (86) and RACE TO THE YANKEE ZEPHYR with the late Donald Pleasence - **Richard Harland Smith (NYC)** Lawrence was also in (the excellent) JACK BE NIMBLE (92).

Thanks for another great issue. As an old Castle Of Frankenstein reader,



I really appreciate your keeping the tradition going with the obituaries.  
**- Dr. C. P. Negri (Morgantown, WV)** *I was an avid C.O.F. reader myself, but I think the obits in Famous Monsters were better and more frequent.*

Wolfman Jack was also in *DEADMAN'S CURVE* (78), *MORE AMERICAN GRAFITTI* (79), *MOTEL HELL* (80), *MIDNIGHT HOUR* (85), *MIDNIGHT* (88) and *MORTUARY ACADEMY* (88). Mexican station *XERF* was featured in *BENEATH THE VALLEY OF THE ULTRA VIXENS* (Kitten Natividad played a DJ). Severn Darden was also in *VANISHING POINT* (71). Alexander Godunov was also known (in Canada) for his LaBatt's Beer TV ads. John Cameron Swayze was also in *WHEN NATURE CALLS* (82).

## OTHER INTERVIEWS

I'm slightly jealous that PV got around to publishing an interview with "Mr. Great Moments With Lincoln" himself, Royal Dano, while

my own interview with him has been languishing for years at Filmfax magazine. **- Dennis Fischer (Paramount, CA)**

William Rotsler (PV #18) discusses many of his women, but never mentioned Maria Arnold. She was one of the stars of *THE GODSON* and was in Ed Wood's final oddball film *NECROMANIA*. It appears Maria was overshadowed by Rene Bond, Sandy Dempsey or Uschi Digart. What ever became of Maria Arnold? **- Frank Sciulli (Pittsburgh)** *She's alive and well and Rudolph (Nightmare Of Ecstasy) Grey will probably be interviewing her in PV soon! Leo Fong (PV #19) is working on KILLPOINT 2, to star Tadasbi Yamashita, Stack Pierce (KILL POINT, LOW BLOW...) and himself.*

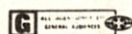
Last issues' photo of Arnold Vosloo and Gordon K. Smith was taken by David Decouteau (not the director) of Ft. Lauderdale.

PV

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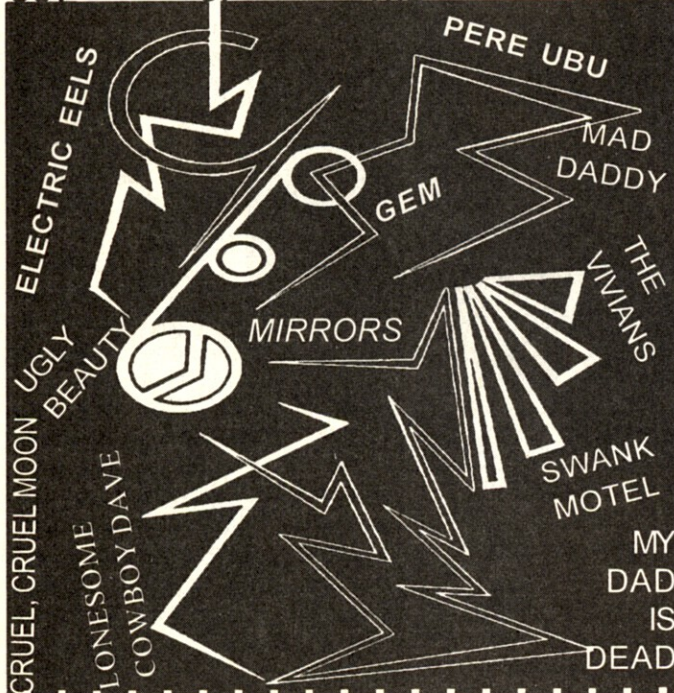
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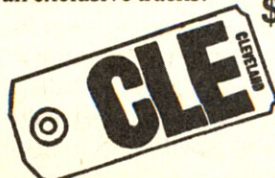
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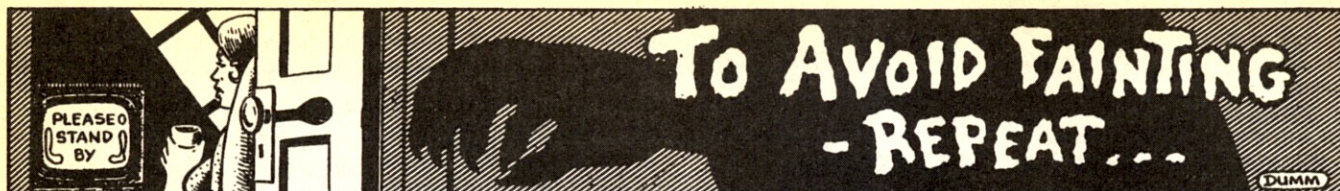
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Last issue we reviewed **THE STREETFIGHTER** starring Sonny Chiba. Incredibly, New Line has just released it as an "uncensored" video (also in a collectors letterboxed edition) plus the three sequels. All are now available (as low as \$9.98 each) or as a box set. Quentin Tarentino was involved with making this happen and he's also behind Miramax picking up Jack Hill's incredible **SWITCHBLADE SISTERS** for a theatrical and video release! Watch for more QT backed cult releases in the future. And Bunuel's **BELLE DE JOUR** (67) is on tape from Miramax after the Scorsese backed theatrical re-release. Since Miramax is owned by Disney, I can't help but wonder how much Uncle Walt enjoyed the movies of Jack Hill and Luis Bunuel!

We also reviewed the no longer rare **SHAFT IN AFRICA**, now available (along with the first two **SHAFT** movies) from MGM/UA. It took the success of Peter Jackson's **HEAVENLY CREATURES** to finally prompt the video release of his **MEET THE FEEBLES** (covered in PV #15). It's from MTI Video. Don't miss it!

KINO has released Robert Wiene's **THE CABINET OF DR. CALIGARI** (19) with Emil Jannings and F. W. Murnau's **FAUST** (26) starring Conrad Veidt. Both German silent classics have been remastered and restored with new intertitles and stereo scores. **CABINET** is tinted and includes an excerpt from Wiene's rare **GENUINE** (20) about a supernatural Oriental Princess who destroys men. KINO also has a Classic (silent) Horror Collection 4 Pack with **METROPOLIS**, **VAMPIR**, **NOSFERATU** and **20,000 LEAGUES UNDER THE SEA** (from 1917 and the only non German feature). They're also releasing **SUDDEN FEAR** (52) with Joan Crawford as a wealthy playwright who marries a killer actor (Jack Palance) and the romantic Technicolor fantasy **PANDORA AND THE FLYING DUTCHMAN**

(50) with Ava Gardner and James Mason.

ORION offers two Vincent Price box sets: The Poe Classics box includes **MASQUE OF THE RED DEATH** (also on laser), **TALES OF TERROR** and **TOMB OF LIGEIA** (all directed by Roger Corman) plus Michael Reeve's **THE CONQUEROR WORM** (aka **WITCHFINDER GENERAL**) which has nothing to do with Poe. (The British version of **WITCHFINDER** is also now available from Redemption). The other

Besides running his **THRILLER** fan club, Ken Kaffke (537 Jones St. #1850, S. F., CA 94102) publishes a Good Stuff catalog and offers some excellent rare TV episodes of shows like **WAY OUT**, hosted by Roald Dahl.

#### LASER DISCS:

20th CENTURY has released **THE INNOCENTS**, **TOWERING INFERNO** (all 165 minutes of it) and **COMPULSION** (all widescreen), and **ROCKY HORROR PICTURE**

**SHOW** (special 20th Anniversary edition).

COLUMBIA has three more in the "Ray Harryhausen Signature Collection": **EARTH VS. THE FLYING SAUCERS** - see Washington D. C. destroyed! (56), **THE 3 WORLDS OF GULLIVER** (60) and **THE MYSTERIOUS ISLAND** (61). Also: **EASY RIDER** (widescreen with audio commentary by Fonda and Hopper), John Sturges' **MAROONED** (letterboxed) and don't forget the **THREE STOOGES COMEDY CLASSICS** box set containing 18 shorts (15 with Curly and 3 with Shemp). Some of the comedies have alternate soundtracks in Spanish.

From MCA: The Golden Age Of Science Fiction Thrillers Vol. 2

contains: **THE LAND UNKNOWN** (57), **THE MONOLITH MONSTERS** (57), **MONSTER ON THE CAMPUS** (58) and **THE LEECH WOMAN** (60), all originally from Universal. Also from MCA: **SLAUGHTERHOUSE FIVE** and **JAWS**, a special limited widescreen edition with a book, the soundtrack and a two hour documentary.

From ELETE: **RE-ANIMATOR** (widescreen), **NIGHTMARE ON ELM STREET** (limited edition, widescreen with supplemental material), **FROM PIONEER: AN AMERICAN WEREWOLF IN LONDON** (widescreen), MGM: **MANCHURIAN CANDIDATE** (widescreen with audio commentary), **CRITERION/Voyager: ATOMIC CAFE** (82), still a must see documentary, and



collection has **MASTER OF THE WORLD** (co-starring Charles Bronson), both of Robert Fuest's **DR. PHIBES** movies and **SCREAM AND SCREAM AGAIN** by Gordon Hessler.

HOME VISION CINEMA has released 8 Paramount studio **BULLDOG DRUMMOND** movies from the 30s (running around an hour each) in 4 volumes. Ray Milland stars in **BULLDOG DRUMMOND ESCAPES** (37) and John Howard (from Cleveland) stars in the others, often with John Barrymore as Inspector Neilson of Scotland Yard. Georges Franju's original subtitled **EYES WITHOUT A FACE** (aka **HORROR CHAMBER OF DR. FAUSTUS**) is available (letterboxed) from INTERAMA.



Goddard's ALPHAVILLE. LUMIVISION: HEATHERS and HELLAISER.

The most exciting new laser release (from IMAGE) is Jack Hill's SPIDER BABY!, finally becoming the well known cult movie it deserves to be. They also have a great looking widescreen Corman double bill of THE RAVEN starring Price, Lorne and Karloff and MASQUE OF THE RED DEATH, COUP DE TORCHON (82), Bertrand Tavernier's adaptation of Jim Thompson's novel Pop. 1280, the John Barrymore DR. JEKYLL AND MR. HYDE (tinted, with the shooting script) and Disney's ahead of it's time TRON (a widescreen special edition).

#### MUSIC

MPI has new expanded versions of the Beatles HARD DAYS NIGHT and HELP and since the Fab Four are at the top of the charts again, expect more Beatle related video releases (A+E's recent Beatle segment was the worst). RHINO has rereleased Eric Idle's hilarious (pre SPINAL TAP) 1978 fake documentary THE RUTTLES - ALL YOU NEED IS CASH in a 70 min. version. And

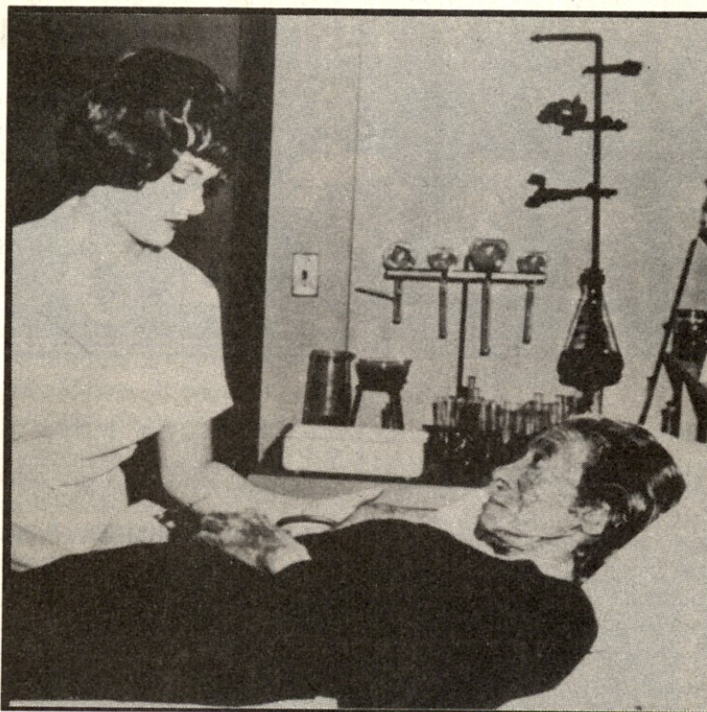
look for Tom Rainone's amazing new Motorhead "Sacrifice" video (its been banned in several areas but has been on BEAVIS AND BUTTHEAD). We missed Motorhead in NYC (show snowed out!) but this relentless video,

filled with reel and real historical horror almost makes up for it. Tom also made memorable videos for the Revolting Cocks and the Ramones.

#### CATALOGS

Contact our advertisers (see ads) when looking for tapes. Try Cape Copy (the all type ads) for their amazing collection of out of print factory boxed tapes. INCREDIBLY STRANGE FILMWORKS (see ad) has a large digest catalog for \$4 that duplicates much of what Sinister and Something Weird sell plus specializes in the movies of Russ Meyer, Jack Hill, Ray Dennis Steckler and T. V. Mikels. They also have Meyer soundtrack CDs and Brinke Stevens' Private Collection tapes. THREAT THEATRE (see ads) has another new illustrated magazine style catalog of demented rarities for \$5. LUMINOS FILM & VIDEO (see ad) has a digest catalog of (mostly Euro) horror and westerns. ILEX in Gavle, Sweden sells cult videos, zines, books and CDs. Phone or FAX them at 45 26 654608. Also ask SINISTER at (503) 779-6860 for their large catalog.

PV



Gloria Talbott and THE LEECH WOMAN

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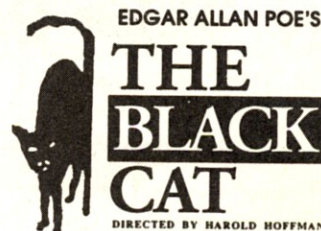
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### 30s

#### **MURDER AT DAWN (Sinister, 32) D Richard Thorpe, S Barry Barringer, P John R. Freuler**

Two couples go to a remote house where a scientist working on free (solar) power is killed. People constantly sneak around and peer in windows and Kenneth Strickfadden mad lab electronics are seen. Micha Auer (creepy servant) and Martha Mattox (his creepy old lady maid mom) repeat their roles from *THE MONSTER WALKS* (PV #21) and there's a comic drunk and a black cab driver they call "Uncle." Josephine Dunn (who retired after this) stars with Jack Mulhall (who went on to Monogram movies). The cheap looking just over an hour long indy from the Big Four company makes little sense. The rare print jumps in spots. Thorpe (who was responsible for 10 other features released in 32) later directed 4 Tarzan movies and *JAILHOUSE ROCK!*

#### **THE INTRUDER (Sinister, 32) D Albert Ray, S Francis Hyland, P M. H. Hoffman**

Survivors of a cruise ship wreck arrive on a tropical island and a murder investigation continues there. The cast includes Lila Lee (from *THE UNHOLY THREE*), Monte Blue (later the villain in *THE UNDERSEA KINGDOM*), a drunk (Arthur Houseman) and a blonde (Gwen Lee). A crazed, bearded man (Mischa Auer again!) who lives in a cave with a skeleton he calls Mary, kidnaps the women and there's a briefly seen gorilla. This Allied Pictures release runs 66 mins. The same three creators also made *THE THIRTEENTH GUEST* (32) and *A SHRIEK IN THE NIGHT* (33), both better known today because they star Ginger Rogers.

### NYC VAMPIRES

#### **NADJA (October, 94) D/S Michael Almereyda, P Mary Sweeney, Amy Hobby**

Elina Lowensohn (*AMATEUR*) is a haunted looking vampire in NYC and Peter Fonda is a long haired Van Helsing. It's b/w, has Pixlevision segments, some great images, some intentional laughs, flashbacks and parts takes place in Transylvania. Fonda makes a very cool vampire hunter. With Suzy Amis (also in the directors *TWISTER* with Crispin Glover), Galaxy Craze as Lucy, Martin Donovan as her husband, Karl Geary as Renfield, Jared Harris as the twin brother vampire, executive producer David Lynch as a morgue guard and Lugosi (*WHITE ZOMBIE*

clip). Some music is by My Bloody Valentine. *NADJA* is slow moving but often fascinating and is much better than Abel Ferrara's irritating, over serious recent b/w NYC vampire movie (*THE ADDICTION*).

#### **ADDICTED TO MURDER (Brimstone, 95) P/D/S/edit/cin Kevin Lindenmuth, S Tom Piccirilli**

A series of TV interviews and flashbacks (some b/w) to various time periods show how Joel (Mick McCleery) became a young serial killer known as "the New York Mangler." It seems like Rachel (Laura McLaughlin), a vampire, got him addicted to killing in his home town and another vampire (Sasha Graham) makes sure he keeps killing in New York. It's a very serious movie with good location work, many impressive images and interesting FX, but the part where Rachel has Joel kill her over and over (once with a chainsaw!) is pretty hilarious. My main question is what do all the many good looking female characters in this movie see in the sullen, gloomy, dumpy and divorced Joel. By the maker of *VAMPIRES AND OTHER STEREOTYPES* (PV #20). Available through E. I. (see letters) or write the director at 3 W. 102 #4B, NYC 10025.



### YARBROUGH

#### **THE CREEPER (King Bee, 48) D Jean Yarbrough, S Maurice Tombragel, P Bernard Small, Ben Pivar**

Horror movies were completely out of fashion in post war 1948, but 20th Century released this one, running only 64 mins. Nora (Janis Wilson) who sleepwalks, is afraid of cats, has jungle flashbacks and nightmares inside of flashbacks is arrested for the claw murder of her scientist father (Ralph Morgan). A love triangle is also going on around the lab. A likely suspect, Dr. Van Glock (Eduardo Cianelli) sneers and lurks around but another scientist (Onslow Stevens) is the killer (sorry!) who has a cat paw transformation scene. With June Vincent, John Baragrey and Philip Ahn. Yarbrough had just done two Rondo Hatton movies.

#### **HILLBILLYS IN A HAUNTED HOUSE (Shocktoons, 67) D Jean Yarbrough, S Duke Yelton, P Bernard Woolner**

Ferlin Husky (also in *LAS VEGAS HILLBILLYS*) stars in this much hated color musical comedy with Joi Lansing (manager) and Don Bowman (nervous comedy relief). They become trapped in an old haunted mansion where Basil Rathbone and John Carradine (wearing suits) provide horror cliches in



the basement. Maxmillian (Lon Chaney Jr.) works for them and they all take orders from Linda Ho (CONFESSIONS OF AN OPIUM EATER). Eventually the stars make it to the Jamboree Time TV show to perform. Other songs are by Marcella Wright (who resembles an older Mamie Van Doren), Molly Bee, Sonny James and best of all, Merle Haggard who does "Swinging Doors" and "Somebody Told My Story In A Song," both 66 country chart hits and two others. Large chested, platinum blonde Lansing (then a semi regular on THE BEVERLY HILLBILLIES) has a bizarre dream sequence and also sings (terribly). Also with Richard Webb as a government agent, George Barrows (gorilla), Pat Patterson and a Civil War general ghost. Write to 30 Tobyhanna Trail, Hopatcong, NJ 07843.

## GERMANY

### NAUGHTY CHEERLEADERS (SW, 69) D/S Will Tremper, P Horst Wendlandt

(HOW DID A NICE GIRL...) 19 year old Barbi Benton (Klein) stars in and narrates her first movie as Lynn, an underage Catholic cheerleader in Scranton who has brainless CANDY-like adventures. She has sex (offscreen) with Lionel Stander (!) on a bus for money, blackmails the host of an American Bandstand type show in Boston, poses as Miss Luxemburg in Miami and ends up in Monte Carlo with Klaus Kinski (!) who has a major role. The cast includes Clyde Ventura, Broderick Crawford and Jeff Cooper and Hugh Hefner even shows up (no lines). Although mostly set in America, its filled with Euro characters (and actors). Independent International released this here in 72. The video is from a well worn print.

### UNNATURAL (Sinister, 52) D Arthur Maria Rabenalt, S Fritz Rotter

(ALRAUNE) After an intro about the powers of the Mandrake Root, the secret daughter (Hildegard Knef) of a professor (Erich Von Stroheim) escapes from a monastery. An in debt nephew (Karlheinz Böhm, later in PEEPING TOM) first meets her in a basement by a gorilla in a cage. It turns out she's the soulless result of artificial insemination, the daughter of a hooker and a murderer who was hanged. She leads on several lovesick men, frames people and causes deaths. Stroheim says "Good people are so uninteresting." DCA released it in America in '57, the year Von Stroheim died in Paris. Its dubbed into English but she sings in German and some dialog is in French. The story (based on a novel) had been filmed 5 times including a silent Hungarian version by Michael Curtiz and a sound version by Richard Oswald. Parts of the print are badly burned.

## RECENT

### NOSTRADAMUS (Orion, 94) D Roger Christian, S Knut Boeser, Piers Ashworth, P Edward Simons, Harold Reichebner

16th Century scholar and prophet Michel de Nostradame (Tcheky Karyo from LA FEMME NIKITA) barely lives through the Inquisition (he's a secret Jew) and the plague (his family dies) and is accused of causing the death of the King of France. No wonder he had visions (including Hitler, JFK and The Gulf war). It all ends with hope for mankind through space exploration. With Julie Ormond as his brilliant wife, Assumpta Serna (MATADOR), F. Murray Abraham as a wealthy astrologer, Amanda Plummer as the helpful

Queen, Rutger Hauer as a crazed monk and Michael Gough. Filmed in Romania, France and England. Big time art director Christian also made the underrated THE SENDER (82) and STARSHIP (85)

### NIGHT OF THE SCARECROW (Rep., 95) D Jeff Burr, S Reed Steiner, Dan Mazur, P Barry Bernardi

Members of a family that runs a small farming town (thanks to a spell) are offed by a living scarecrow (Howard Swain). Most deaths are caused by roots that whip around (like in THE THING remake), puncture bodies and drag victims underground. Elizabeth Barondes (from the recent NOT OF THIS EARTH remake) stars as the mayors rebellious daughter and John Mese is her new boyfriend. Bruce Glover is a preacher (married to Martine Beswick) who cries over an underwear catalog and has his mouth sewn up. A b/w orgy flashback (complete with naked old people) features John (BEYOND THE VALLEY OF THE DOLLS) Lazar as a warlock. Also with John Hawkes (the star of SCARY MOVIE), Dirk Blocker and Gary Lockwood. Tom Rainone added some digital FX.

### MUTANT SPECIES (Live, 95) P/D/S David A. Prior, William S. Vigil

Ted Prior is a soldier who battles a (not bad looking) tall, decapitating reptile/dog like (man in a suit) monster in some Texas woods with some help from a local (Denise Crosby) and her teen brother. Using an idea borrowed from THE FIRST MAN INTO OUTER SPACE (59), the monster (who decapitates soldiers but also cries) used to be a NASA astronaut (briefly seen Leo Rossi). Ted asks him "Have you looked into the fucking mirror lately?!" It was filmed around Mobile, Alabama, uses cliché monster POV scenes and includes the name value Wilford Brimley and Powers Boothe as the good and bad government representatives. Ted also starred in his brother David's FUTURE ZONE (PV #13), RAW NERVE (PV #11) and others I'm sure you'll want to spend your hard earned cash on.

### DANGEROUS PREY (Monarch, 95) D Lloyd A. Simandl, S Christine Hyde, P Michael Mazo

After a sex scene, Shannon Whirrey takes the rap for her smuggler boyfriend (she thought he was a

poet!) and ends up in an Eastern Euro jail where women are drugged and trained as killers (shades of LA FEMME NIKITA). This movie has lots of cat fights, gun battles and chases and Whirrey has a stand out shower scene followed by a nude walk. Shannon's best line is "Who pissed in your Corn Flakes?" Tanya (Clara Hunter, Miss Canada of 88) with short blonde hair works for the bad guys for a while then is hung up and tortured. Dr. Drexel (Joseph Laufer) is the talkative, horny mad doctor with a lesbian assistant (Beatrice DeBorg). A drug induced flashback shows us the whole damn movie again in fast clips. The Canadian production was filmed in the Czech Republic and the music is by Peter Allen.

### CYBER BANDITS (Col., 94) D Eric Fleming, S James Robinson, Winston Beard, P Paul Colichman, Lilli Rouleau

Except for some interesting cast members, this is a cliché adventure with some token virtual nonsense and hologram strippers thrown in that should have been rated PG 13. In the future, a hired private ship captain (Martin Kemp) falls for the woman (BAYWATCH star Alexandra Paul) of the wealthy villain (Robert Hays) and they go on the run on a Chinese island. Hays wants her and his valuable disc back. With Adam Ant, Grace Jones



HILLBILLYS IN A HAUNTED HOUSE



looking good as the niece of tattoo artist James Hong (!), Henry Gibson and Catherine Dao (FEMME FONTAINE). The score of the I.R.S. production is by Steve Hunter.

**GALAXIS (Turner, 95) D William Mesa, S Nick Davis, P Nile Niami, Patrick Choi**

Brigitte Nielsen is a good TERMINATOR type alien in black leather who leaves her desolate planet for L.A. to stop an evil warrior (Richard Moll) from obtaining a crystal in the possession of a explorer (John H. Brennan). Nielsen and Moll just have to look large and imposing. Brennan is the real star. Meanwhile various gangsters are after the frightened hero and the crystal too. With Roger Allen Brown and Cindy Morgan as cops, Louisa Moritz as a hooker, Craig Fairbrass and Sam Raimi. It has intentional comedy, morphing FX and a briefly seen killer robot but I have no idea why it's rated R. The FX are by KNB.

**70s**

**THE TEACHER (Vid America, 74) P/D/S Hikmet Avedis**

The best friend of teenage Sean (DENNIS THE MENACE TV star Jay North!) dies and he receives death threats, but remains wide eyed and happy. Every woman seems to want him but he's seduced by his friendly, sexy neighbor school teacher (Angel Tompkins who has topless and shower scenes). Meanwhile, Ralph (the always creepy Anthony James), a lovesick, Nam vet voyeur killer stalks her in his hearse. With Marlene Schmidt (the associate producer) as Sean's mom, Barry Atwater and Sivi Aberg from DR. DEATH. The music is funky and characters wear bell bottoms or bikinis. Avedis made several R drive-in features for Crown International, most with young guys with older women.

**TRIP WITH THE TEACHER (74) P/D/S Earl Barton**

Two psycho biker brothers (Zalman King and Robert Porter) discover a small group of female students and their teacher (Brenda Fogerty) in a broken down bus in the desert, then terrorize them at an abandoned shack. King's acting is totally out of control as he rants, snickers, kills, whips and rapes. The females are pretty slow about the escape possibilities and a nice guy who had been with the brothers eventually arrives for a (violent) rescue. King, now a producer shared his thoughts on this role in PV # 13. The drive-in movie is from Crown International.

**MEDUSA (U.S., 73) D Gordon Hessler, S Christopher Wicking, P/star George Hamilton**

UK/Greece. (THE RHODES INCIDENT) This is filled with Greek dancing and music and two out of control American actors with nobody to tell them when to stop. George Hamilton, a drunken heir in Greece, narrates flashbacks (after his death). A blonde stewardess is murdered by a masked man who leaves writing in blood. Likely suspect Hamilton acts crazy, does weird voices and in one scene dresses like the 70s Elvis. He also has a thing for his own sister (Lucianna Paluzzi) and kidnaps a little girl. Meanwhile, Cameron Mitchell is Angelo, a gangster who laughs a lot, beats people and kills by putting a water hose in a victim's mouth. Hamilton also produced his more successful EVEL KNIEVEL (71) and LOVE AT FIRST BITE (79).

**DONALD FARMER**

**RED LIPS (95) D/S/act Donald Farmer, P Christopher M. Harris**

Ghetty Chasun (the tall, imposing, body pierced star of GOROTICA) is Caroline, a blood donor who tests a drug for money and becomes a vampire. In NYC (some scenes were actually shot there), Michelle Bauer (I thought she retired) becomes her faithful lover who disposes of body parts. The selling point is several lesbian sex scenes, but both leads actually give more (acting wise and unashamed total nudity) than this movie deserves. The sight of a naked, sobbing Kitten Natividad is hard to forget, but you'll probably try. Also with Danny Fendley (COMPELLING EVIDENCE) as a pimp and George Stover escaping from some hookers. It's \$29.95 from Video Void, 23915 W. Chicago, Redford, MI 48239.

**COMPELLING EVIDENCE (95) D/S/act Donald Farmer, P Juan Amalbert**

"America's biggest action hero" Rick Stone (Danny Fendley) is blamed for the murder of his wife (name value Brigitte Nielsen). Stone eventually teams up with a TV tabloid reporter (Dana Plato) and they try to find the killer.

This attempt at a more mainstream erotic thriller (with an obvious O. J. inspiration) has endless name dropping, too much talk and one of the most absurd endings in memory. The selling point is the former DIFF'RENT STROKES star ("I can't believe I'm in bed with America's most wanted man!") in two surprisingly graphic fuck scenes. The pre-credit scene from "LETHAL ASSAULT" was the best part. With Melissa Ann Moore as Stone's mistress (in a topless scene) and 70s cult star Lynn Lowry as his agent. It's set in Beverly Hills but the Atlanta locations and accents cause a few problems. 23 Big Spring Circle, Cookeville, TN, 38501.

**STEVE LATSHAW**

**JACKO (Triboro, 95) P/D Steve Latshaw, P/S Patrick Moran**

A suburban kid (Ryan Latshaw) has nightmares and visions of the past and is eventually buried alive. His parents create a Halloween haunted garage and a legendary pumpkin head scarecrow with a scythe is resurrected by some teens. Top billed Lianna Quigley is a baby sitter featured in a very gratuitous shower scene. The monster is pretty scary looking, blood spurts when it decapitates victims, there's a Rush Limbaugh imitator and Rachel Carter has a topless scene. The late Cameron Mitchell (as a TV horror

host) and John Carradine (as a warlock who was lynched) are cleverly edited into the new footage. The mom is played by Rebecca Wicks (aka Cathy Moran, a Latshaw regular). Fred Olen Ray was the exec producer and provided the story and the older scenes (Brinke Stevens and Dawn Wildsmith also show up). Latshaw has been making movies in Florida since VAMPIRE TRAILER PARK (PV #12).

**BIOHAZARD THE ALIEN FORCE (Vidmark, 94) D/S Steve Latshaw, P/S/act Patrick Moran**

A female (man in a suit by John Carl Beuchler) monster in the Miami area wants to mate and is killing off people who were tissue donors to the project that created it. Mike, a former security guard (big Steve Zurk), a photographer (Susan Fronsoe who has a topless scenes) and Lynch (Moran) try to figure it all out while cops, hitmen and too many other characters run around. Mike says "So, it's going to fuck us or suck us." Kathryn Culliver has a stand out nude sex scene (and a nightmare). With Christopher Mitchum (he's behind it all), Catherine Walsh as a bad doctor, Ryan





Latshaw, Rebecca Wickes and director William Greffe as a drunk. Fred Olen Ray and Jim Wynorski were executive producers.

## MORE CYBORGS

**COMPANION (MCA, 94)** D Gary Fleder, S Ian Seeberg, P Richard Brams

A best selling romance novelist (Kathryn Harrold) with a cheating husband is convinced to special order a lifelike robot named Jeffrey (Bruce Greenwood, recently on the NOWHERE MAN series). Jeffrey eventually becomes a perfect attentive and caring lover at her remote summer house, but she programs him a bit too much and he starts killing anyone who tries to get near her. The two stars are excellent in their roles and James Karen (as a cheery cyborg salesman) and Brion James (as an asshole sculpture who uses laser guns) are both memorable. Also with Talia Balsam, Joely Fisher and Tracy Walters. Rated R but it should be PG-13.

**SUSPECT DEVICE (Cosmic, 95)** D Rick Jacobson, S Alex Simon, P Mike Elliot

After a number of (intentionally) confusing slo mo scenes of slaughter by gunfire, explosions and sex with his large breasted blonde wife, justifiably paranoid office worker C. Thomas Howell discovers that he's actually an indestructible cyborg bomb with false memories. Stacy Travis is the scientist he goes on the run with who says "It just doesn't make any sense" and eventually helps him in punch out fights before the explosive ending at Yucca Flats. With Jonathon Fuller (CASTLE FREAK), interesting as a long haired hippie scientist, John Beck (lead bad guy) and Jed Allen. It's part of the "Roger Corman Presents" Showtime series which includes HAUNTED SYMPHONY (PV #21) and remakes of NOT OF THIS EARTH, THE WASP WOMAN and PIRANHA.

## ALIEN SHAPE SHIFTERS

**AMANDA AND THE ALIEN (Rep., 95)** D/S Jon Kroll, P Larry Estes

In this amusing mixture of THE HIDDEN and STARMAN, an alien that looks like a mutant inner tube takes over various bodies (morphing FX). Nicole Eggert, a (very short) nonconformist who hangs out at a retro beatnik club, teaches and advises the confused female alien (Alex Meneses), then convinces her to take over the body of her cheating boyfriend (Michael Benoit). They fall in love, then go on the run to Bakersfield from government agents. The alien lover later becomes Michael Dorn (Lt. Worf minus the Klingon make-up), then Stacy Keach! Meneses (from BAYWATCH) has a sex scene and a "how to" shower scene. With John Diehl and Jessica Hahn as a TV hostess. The music for this I.R.S. production is by Jane Wiedlin from the Go Gos.

**DEAD WEEKEND (Par. 95)** D Amos Poe, S Joel Rose, P Larry Estes

Dopey looking Stephen Baldwin stars as Weed, a tattooed near future corporate stud cop who falls for a shape shifter he's supposed to kill while 70s look punks battle in the streets. The alien becomes (this movie is too cheap for even minimal FX) various women of various races and hair colors. This cheap looking tape (produced by I. R. S.) could have been scary, funny, sexy, exciting or all of the above but Poe doesn't have a clue and even the frequent sex scenes are totally botched. Bai Ling is the only actress playing

the alien who doesn't have nude scenes and David Rasche is the cop partner who says "You're banging the alien!" With Tom Kenny (irritating as a drunken DJ) and Alexis Arquette. The only actor who is good here is Nicholas Worth as the leader broadcasting false earthquake scares. Poe also made BLANK GENERATION (76) and ALPHABET CITY (84) back in NYC.

## RECENT

**FEMME FONTAINE: KILLER BABE FOR THE CIA (Troma, 93)** P/D/S/star Margot Hope

Drew Fontaine (Hope, who seems to be part Asian) goes undercover in a blonde wig to infiltrate an American teen Nazi group led by a blonde Ilse type, who plans to sell a flesh eating spray to some Arabs. Meanwhile some fake porn producers (posters for GLEN OR GLENDA and BUMMER! are on the wall) work for a dragon lady (Catherine Dao) who eventually helps Fontaine. James Hong is a bald wise man who dies early. I'm not sure if I buy the credits but if Hope really did it all, she should be very proud because this is a fun and often funny on purpose 70s type exploitation movie with female leads. With some topless scenes (not the stars) and a bloody murder but it could almost get a PG-13. Gary Graver was the cinematographer.

**VOODOO (A-Pix, 95)** D Rene Efrain, S Brian Dimuccio, Dino Vindeni, P Donald P. Borchers

Corey Feldman stars as a nice guy medical college student who ends up in a fraternity of outcasts run by a satanist (Joel Franklin) who turns his followers into zombies and kills rival college jocks. Corey is drugged, tattooed, has nightmares and is forced to steal (then wakes next to) a female corpse but fights back with advice from Jack Nance (reunited with him from MEATBALLS 4!) as a lurking Van Helsing type. With Diana Nadeau is the ex girlfriend (bound and gagged in one scene) and Sarah Douglas as an evil professor. Pierre David was executive producer.

**SLEEPSTALKER (Prism, 95)** D/S Turi Meyer, S Al Steptien, P Luigi Ginolini

17 years after Griffin (Jay Underwood, who used to star in kid movies) survived the slaughter of his family, he's a writer in L.A. plagued by nightmares and people around him die. The killer, known as The Sandman (Michael Harris from SUTURE) recites nursery rhymes and can turn into sand. He was reborn after dying in the gas chamber thanks to a mysterious black preacher with blank eyeballs. This slow going horror movie has some interesting but minimal FX. With Kathryn Morris, William Lucking, Marc McClure and Ken Foree.

**DARKEST SOUL (94)** P/D/star Al Drago, D Doug Ulrich

Two losers, both fired from a series of menial jobs, become grave diggers and start stealing bodies for money. Tommy (Drago) who wears all black, gets a new girlfriend but still pays for hookers and apparently becomes an (offscreen) necrophiliac. Mark (Jeff Witte), his big faithful friend becomes a junkie. The made in Baltimore indy is completely serious and downbeat to the end. With a b/w flashback, hallucinations and a soundtrack of original songs. Available from E. I. (see Letters).

**BLONDE FURY (Garage Rock, 94)** P/D/act Lee Bennett Sobel, S Lori Bonfitto

Two New Jersey housewives (the opening copies a scene from MARRIED TO



FEMME FONTAINE KILLER BABE FOR THE C.I.A.



THE MOB think their husbands (who are actually with some huge whores) have been kidnapped. They end up in bed together in a motel and eventually shoot the husbands. They also pick up a lesbian ex con (imitating Rosie O'Donnell) and kill a lady crook with a hook hand. Margaret Lancaster stars in the cartoonish comedy with Virginia Vanover as her short, thick headed Devil Dog addict best friend. 48 mins. Hi-8 video. \$19.95 ppd to 123 W. 93 St. #2C, NYC 10025.

## MATERNAL OVERKILL

### MOMMY (Eagle, 94) P/D/S Max Allan Collins

Little Jessica Ann (Rachel Lemiex, who narrates) tries hard to figure out if and why her twice widowed mom (Patty McCormack) is killing people. McCormack (who starred in THE BAD SEED as a child) is pretty frightening as the steely, over protective psycho (her character is like a serious version of Kathleen Turner in SERIAL MOM) who frequently says "Whose your best friend?." With Michael Corvelson as Mommy's new younger boyfriend, Brinke Stevens as the nice helpful aunt, Jason Miller as a detective (with no socks), Mickey Spillane (who hasn't been in a movies since THE GIRL HUNTERS) as a lawyer and Majel Barrett (an early victim). I just wish the music wasn't so boring. The self financed indy feature was filmed in Muscatine, Iowa. Collins has written novels based on movies, scripts (THE EXPERT) and comics (DICK TRACY).

### MOTHER (Triboro, 94) D Frank LaLoggia, S Michael Angelella, P Patrick Peach

Young Tom (Morgan Weissner) creates greeting cards for his deranged shop owner mother (Diane Ladd, a co-producer) in Rochester, NY (a Hollywood set) near oil refineries. She sabotages his scholarship and his new relationship (with Ele Keats from LIPSTICK CAMERA) with encouragement from her cynical overbearing best friend (Olympia Dukakis in a wig). Characters die by axe, knife and that old standby, a radio in a bathtub. Matt Clark and Scott Wilson play other interesting characters. Good acting, interesting arty cinematography and several surprises help make this above average. Not to be confused with MOM or MOMMY, it's by far the best and most focused movie by the director of FEAR NO EVIL (81) and LADY IN WHITE (88).



Patty McCormack is MOMMY

## CANADIAN RARITIES

### DECOY FOR TERROR (Sinister, 65) D/S Erick Santamaran, P Max A. Sendel

(PLAYGIRL KILLER) Darlene, alone in her family mansion, hires drifter Bill (William Kerwin) as a live in handyman. Bill's a psycho artist ("Don't Move!") who kills models and attempts to recreate a surreal scene from his recurring nightmares. With Darlene out of the way, more models (including a French singing lounge star) pose and end up in the freezer. Florida exploitation great Kerwin (who wrote the story with brother Harry) went North to star in this essential Eastmancolor wonder. It features sexy women in bikinis and see through lingerie, a nude swim, some bondage, strobe light

flashbacks, Montreal's movie theatre district, the then hitless Neal Sedaka doing "The Waterbug" and J. B. And The Playboys (an excellent beat group) doing "If You Don't Want To" at the pool party (one of the best rock clips from the era). Lead singer Allan Nicholls later starred in HAIR and JESUS CHRIST SUPERSTAR on Broadway, acted in many Altman movies and directed a Leonard Cohen TV special!

### IVY LEAGUE KILLERS (Sinister, 59) P/D William Davidson, P/S Norman Klenman

(THE FAST ONES) Don (Don Borensko) leads the all black leather Black Diamonds bikers and falls for a rich blonde (Barbara Bricken). He's framed for a lakefront dance hall killing by an older golf playing, sports car riding jerk (Don Francis) with two devout followers and she's kidnapped. The rebels (who resemble characters in BEAT GIRL) are persecuted good guys and the jock is a psycho. Pretty cool - eh? A guy named Igors Cavov sings a rock song ("Get Hip, Love Me") in a "juke joint" and the folk standard "Easy Rider" on a Lake Ontario beach. Davidson later produced the STARLOST TV series. Borensko also starred in THE LAST GUNFIGHTER (59), a Canadian western.

## DUDIKOFF

### VIRTUAL ASSASSIN (Prism, 95) D Robert Lee, S Eric Poppen, P John A. Curtis

(CYBERJACK) Nick (Michael Dudikoff, who has gotten a lot better since his AMERICAN NINJA series days) is a traumatized former cop working as a janitor. He becomes the confused hero at a research center when a madman (Brion James) who plots to be ruler of the universe and his terrorists take and kill hostages. James, with poofed up blonde hair and a goatee is described as "a lab rat on steroids" and says things like "Nick?, I used to fuck a guy in prison named Nick!" His main (kung fu) fighter is a black woman (Topaz Hasfal-Schou) in a metal bra. Nick tries to save a doctor (Suki Kaiser) and meanwhile scary (animated) robots sent in by the cops assume he's the killer. The fun DIE HARD style sci fi movie with BLADE RUNNER trappings (and a hologram stripper) benefits from the robots and an over the top James. It's a Turner production and was filmed in Vancouver.

### MIDNIGHT RIDE (Cannon, 90) D/S Bob Bralver, S Russell V. Manzatt, P Olividio G. Assonitis

In this crazed, convoluted, action packed movie (shelved for over 5 years), Mark Hamill gives his all as a relentless, very psychotic, Polaroid taking, eyeball obsessed killer hitchhiker who is picked up by a Russian woman (Savina Gersak) who is fleeing from her cop husband (Dudikoff). Many people die and many vehicles explode on the misty California coastline as the three main characters incredibly continue to separate then meet up again. Hamill ties Dudikoff to the hood of a speeding Taxi and kills a very fat woman then sucks on her glass eye. Name value Robert Mitchum shows up as a shrink, but most of his scenes were obviously shot alone at a different time. Bralver also made RUSH WEEK (PV #9) and Assonitis also produced the amazing SONNY BOY (PV #10), also with Gersak.

## FRED OLEN RAY

### CYBERZONE (Cosmic/New Horizons, 95) P/D/act Fred Olen Ray, S William C. Martell

Here we have a typical Ray movie this time released by Roger Corman. Mark Singer is a futuristic bounty hunter after droids (he carries a head in his bag) who is teamed with the proper looking Beth (Rochele Swanson), who soon is posing as a hooker, in an effort to retrieve 4 "pleasure droids" in negligees that were kidnapped by big long haired Mattias Hues. There's one major sex scene featuring unknowns and Brinke Stevens is pretty hot as an alien cat woman stripper seen at work several times. With a gun battle in a factory and borrowed space ship footage. Ray regulars including Robert Quarry, Ross Hagen, Peter Spellos, Hoke Howell and Richard Gabai all show



up too. Andrew Stevens was the exec producer.

**BIKINI DRIVE-IN (Bullseye, 94) P/D Fred Olen Ray,**

Kim (Ashlie Rhey) inherits the El Monte drive-in. David F. Friedman (in a real acting role) sends his son (Richard Gabai) and two comical goons (Russ Hagen and Peter Spellos) and to drive them away. A lot goes on and HOLLYWOOD BOULEVARD type fake trailers, in jokes and gags abound (there's even a PSYCHOTRONIC calendar), but sex is the main event (especially in this unrated version). Sarah Bellomo (aka porn star Roxanne Blaze) gets top honors for her unrated hot tub fuck. Rhey and Nikki Fritz have sex scenes, Michele Bauer is a naked screen queen star and others strip and dance on cars. With Conrad Brooks as the helpful projectionist, Gordon Mitchell (in GOLIATH AND THE CHEERLEADERS), Forry Ackerman (a bug repellent gag), Melissa Moore (old footage), Steve Barkett, Hoke Howell and a pic of John Carradine. Jim Wynorski was an exec producer and Gary Graver was cinematographer.

**DO IT AGAIN**

**DEADBEAT (Live, 94) D/S Adam Dubov, S Janice Shapiro, P George Moffly, Christopher Lambert**

Here's a simpler remake of THE TODD KILLINGS (71) that's more like a comedy than Barry Shear's disturbing original. Both are (partially) based on real occurrences. In 1965, Rudy (Balthazar Getty, who narrates) arrives in Albuquerque, NM and tries to fit in. A cruel, Beatle hating, singing greaser con man (Bruce Ramsey, also in KILLING ZOE) manipulates younger kids and brags that he killed a girl. With Natasha Gregson Wagner as the out of control rich girl (who enjoys sex in a graveyard), Sara Gilbert, Meredith Salenger and Deborah Harry as a mom. The soundtrack includes Link Wray songs (also featured in the recent ROADRACERS and even THE 12 MONKEES) and a Bobby Fuller 4 song for the theme. It was filmed in Tucson, AZ.

**KILLING OBSESSION (Triboro, 94) P/D/S/edit Paul Leder**

Believe it or not - here's a sequel to Leder's I DISMEMBER MAMA (aka POOR ALBERT AND LITTLE ANNIE) from 72! John Savage replaces Zoey Hall as Albert, released from an asylum after 21 years (and a lobotomy). He has fantasies about little Annie, now a grown photographer (Kimberly Chase), whose mother he had killed. He keeps finding (and killing) the wrong Annies. One is porn star Hypatia Lee and another is a very talkative guy in drag. Savage is a convincing disturbed killer but it's pretty boring. With topless scenes and slo mo flashbacks of little Annie dancing. As in other recent Leder movies, the cast members are introduced at the end. John Saxon is the asylum head, Bernard White is a "hip" police detective, Victoria Dillard is a doctor and Leder regular Bobby DiCiccio has a role. It was seen on Cinemax.

**THE MUMMY LIVES (Cannon, 93) D Gerry O'Hara, S Nelson Gidding, P Harry Alan Towers**

It says "suggested by a Poe story," but this boring PG-13 movie is basically a remake of the original THE MUMMY with Tony Curtis (with his accent as always) in the modern day Karloff role (!) - but there's no damned mummy! He says "I am the protector of the dead" (many times, very slowly) and he wants the blonde (Leslie Hardy, who has a brief shower scene) who he thinks is the reincarnation of a princess. She has hallucinations, dreams and

nightmares and the "scary" voice of a god is heard ("Join your friend in Hell!"). With deaths by snakes and cat and you get to see Curtis embalming a man alive. O' Hara is best known for directing THE BITCH (79) starring Joan Collins.

**FRITZ LANG**

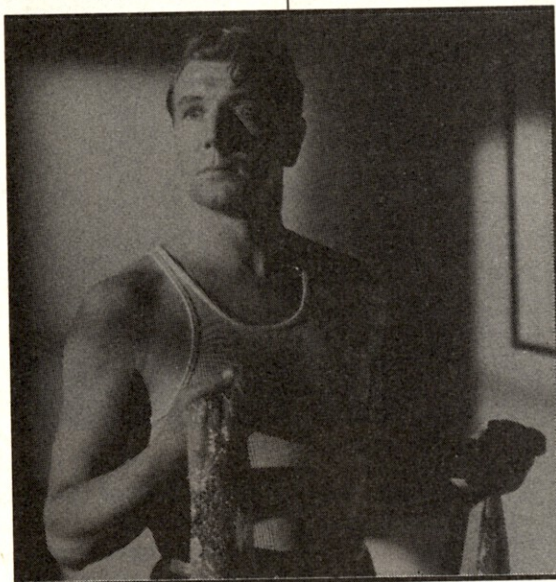
**SECRET BEYOND THE DOOR (Republic, 48) P/D Fritz Lang, S Sylvia Richards**

An heiress (Joan Bennett) on vacation in Mexico, meets and marries Michael Redgrave. They go to his mansion and in a plot similar to SUSPICION, she thinks he may have murdered his first wife. He has rooms that are exact recreations of rooms where famous murders were committed. Redgrave (DEAD OF NIGHT) made a good psycho. The stylish Universal feature was based on a novel by Rufus King. It includes a dream sequence, was shot by Stanley Cortez and has a Miklos Rosa score with some music that was played and recorded backwards (!). It was Bennett's 4th, last and least known Lang feature. Her husband Walter Wanger was executive producer. With Anne Revere and Natalie Schaefer.

**FLORIDA**

**GETTING EVEN (Continental, 76) D Harry E. Kerwin, P/S Wayne Crawford, Andrew Lane**

(TOMCATS, AVENGED) The bearded gang leader Crawford (aka Scott Lawrence) and his four pot smoking, hooker abusing yahoo followers rob, rape and kill at a diner. The law student brother (Chris Mulkey later on TWIN PEAKS) of a victim turns vigilante with a Colt 45 when the unrepentant killers are freed on a technicality. With the very familiar William Kerwin as a cop and Polly King as the girlfriend (she has nude scenes). This lowly Florida movie was released by Dimension (as TOMCATS). Lane also has a role. Crawford is still busy (he's stars in the new AMERICAN COP).



Michael Redgrave in SECRET BEYOND THE DOOR

**HONEYMOON OF HORROR (Sinister, 64) D Irwin Meyer, S/act Alexander Panas, P H. D. Meyer**

This is a tame alternate version of ORGY OF THE GOLDEN NUDES (!) made in the Miami area. Blonde Lilly (Abbey Heller, who narrates) marries a Euro artist (Robert

Parsons) with a studio house. His insane artist brother (Panas), a creepy East Indian servant, a bitchy, slutty blonde (Beverly Lane), a money hungry lady manager and a jive talking beatnik dwarf ("Snuffy" Miller) always seem to be around. Police show up to investigate some model murders and Lilly thinks "I was so confused". A woman is painted gold at party and a waitress does the twist. Mike shadows are visible. It's terrible but I still wish I could see the "adult" version.

**THE FLORIDA CONNECTION (Unicorn, 78) D/S Robert J. Emery, S Bill Whitlock, P/S Massey Creamer**

Bad corrupt cops cheat good marijuana dealers in the Everglades. June Wilkinson (!) is a big chested platinum blonde charter pilot with an English accent. She's hired by a hunk dope smuggler in bell bottoms played by her (at the time) football star husband Dan Pastori. With airboat rides, a dog race, some chases, shootouts, a comic drunk and a (surprise!) ending. Pretty slow going. Bill Thurman, from Larry Buchanan movies, spies for the cops. The producer also made THE LEGEND OF BLOOD MOUNTAIN/DEMON HUNTER.



## GIRARD

### A NAME FOR EVIL (Paragon, 70) D/S Bernard Girard, P Reed Sherman

(THE GROVE) Robert Culp drops out, wears love beads and takes his wife (Samantha Eggar) along and overseas the renovation of a huge old lakeside hotel. The incredible part of this muddled movie is when a white horse leads Culp away to a pagan spaghetti feast. Many completely naked people (including the star) writhe to the music (its like a scene from a rock opera) then run around in the woods where he fucks his blonde dreamgirl Anne (Sheila Sullivan, also in Culp's HICKY AND BOGGS). With music by Dominic Fontiere and Billy Joe Royal (!) who sings a really good song (written by Ed Cobb of The Standells fame) amongst the writhing bodies. There's also underwater nude swimming, a murder, a ghost (also Culp) and a castration scene. It was shot in Canada and Cinerama released it here in 73.

### MINDSNATCHERS (Prism, 72) D Bernard Girard, S Ron Whyte, P George Goodman

(THE DEMON WITHIN, THE HAPPINESS CAGE) Christopher Walken stars as a cynical, sarcastic trouble making private stationed in Frankfurt, Germany. He's arrested by MPs and taken to a remote mental hospital where scientists conduct pain and pleasure experiments. With a young looking Ronny Cox as a manic patient who laughs a lot, Ralph Meeker as a military leader and Joss Ackland. Walken didn't become well known until THE DEER HUNTER 7 years later. The PG rated Cinerama release (based on the novel The Happiness Cage) was filmed in Denmark and was backed by Joseph Papp. Walken played Elvis in a one man show at Papp's Public Theatre in NYC a while back.



DEMON KNIGHT

## RECENT

### TALES FROM THE CRYPT PRESENTS DEMON NIGHT (MCA, 95) D Ernest Dickerson, S Ethan Reiff, Cyrus Voris, Mark Bishop, P Gilbert Adler

After a too long and involved comedy Crypt Keeper intro, the supernatural Collector (Billy Zane) arrives at an unrealistic boarding house set that features invading demons. It's all pretty senseless, dumb, irritating and has gratuitous silicone topless scenes. The second half is suspiciously similar to the more recent FROM DUSK TO DAWN. William Sadler is the war vet with the magical key filled with the blood of Christ that can keep the demons (like the one on the airplane wing in The TWILIGHT ZONE movie) out. With Jada Pinkett as a tough ex con, Brenda Bakke as a hooker, CCH Pounder (who is only slowed down when her arm is ripped off), Dick Miller (in one of his biggest roles since the 50s) as a drunk and John Larroquette. The ending was reshot. Dickerson also directed JUICE and SURVIVING THE GAME. The FX are by Todd Masters. The heavy metal Atlantic soundtrack includes loud tunes by Ministry, Henry Rollins, Biohazard and Machine Head. BORDELLO IN BLOOD is the next in the series.

### BLONDE FURY (Garage Rock, 94) P/D/oct Lee Bennett Sobel, S Lori Bonfitto

Two New Jersey housewives (the opening copies a scene from MARRIED TO THE MOB) think their husbands (who are actually with some huge whores) have been kidnapped. They end up in bed together in a motel and eventually shoot the husbands. They also pick up a lesbian ex con (imitating Rosie

O'Donnell) and kill a lady crook with a hook hand. Margaret Lancaster stars in the cartoonish comedy with Virginia Vanover as her short, thick headed Devil Dog addict best friend. 48 mins. Hi-8 video. \$19.95 ppd to 123 W. 93 St. #2C, NYC 10025.

### GHOST BRIGADE (Triboro, 93) D George Hickenlooper, S Matt Greenberg, P Steve Stabler, Brad Kreyov

All those costumes and guns from TNT's GETTYSBURG mini series were still around so this useless horror movie full of slo mo scenes, nightmares, very confusing multiple flashbacks and real Civil War death photos was created. Stars Adrian Pasder and Corbin Bernsen both narrate flashbacks. Cynda Williams (ONE FALSE MOVE) is a clairvoyant mute slave woman and it turns out that an African tribe is behind a series of horrible massacres. Also with zombie kids, blood drinking, a soldier crucified upside-down and a comic relief Brit. With Ray Wise, Alexis and David Arquette and Dean Cameron. Top-billed Martin Sheen is in one scene! Monte Hellman was the editor.

### TEMPTRESS (Par., 95) D Lawrence Lanoff, S Melissa Mitchell, P Michael Caine

Karin (Kim Delaney), a photographer just back from India, becomes possessed by her Goddess Kali statue. She meditates, chants, wants more, better and rougher sex and dances wildly at a party in her giant loft. A Van Helsing type (Ben Cross) offers advice and a doctor (Jessica Walters) hypnotizes her but her out of control behavior still leads to tragedy and death. With frequent flashbacks, demon faces, some discreet sex scenes and a sexy photo shoot with Barbara Moore (Playboy's Miss Dec, 93) in a giant martini glass. Also with Chris Sarandon (confused fiance), Dee Wallace Stone and Corbin Bernsen. It's one of a new series of movies backed by Playboy. Lanoff also made the Shannon Tweed movie INDECENT BEHAVIOR (93).

### WILDER NAPALM (Col., 93)

### D Glenn Gordon Caron, S Vince Gilligan, P Mark Johnson, Stuart Cornfeld

Two rival brothers can make objects burst into flames. Wallace (Dennis Quaid) works for the circus and wants to be famous as "Dr. Napalm." He also wants the wife (Debra Winger) of his straight laced brother Wilder (Arliiss Howard), a volunteer fireman. She's a pyromaniac arsonist under house arrest. There's a fire duel and in cartoonish FX scenes, things melt, boil and blow up. With Jim Varney, M. Emmet Walsh and the Mighty Echoes as doo wop singing firemen. Barry Levinson was a co-producer of the odd Tri Star PG-13 comedy which spent time "on the shelf." The music is by Michael Kamen. SPONTANEOUS COMBUSTION (89) and PYRATES (91), also critical and commercial flops, were on the same topic.

### VIBRATIONS (Dimensions, 94) D/S Michael Pascone, P John Dunning, Dan Lieberstein

James Marshall is a curly haired suburban guy with a band who loses his hands thanks to some drunk local pranksters. He becomes a wino with fake hands in NYC then meets a sympathetic girl (Christina Applegate) who works at a nightclub. Eventually he becomes a hit as "Cyberstorm," a "robot" keyboard player. This romantic fantasy aimed at teen girls manages to throw in Gen X, and cyberspace cliches along with techno and rave music (90s disco) and the unlikely but popular happy communal apartment setting of the FRIENDS show. Also with Faye Grant and Paige Turco. I have no idea why this is rated R.

PV





Akira Fitton helps Jackie Chan promote his new film - **RUMBLE IN THE BRONX**.

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Read about Mirrors in **FROM THE VELVETS TO THE VOIDOIDS** (Penguin) by Clinton Heylin and **ENGLAND'S DREAMING** (St. Martins) by Jon Savage.

Mirrors were band founders Jamie Klimek and Jim Crook plus Paul Marotta (keyboards), bass players Craig Bell (Rocket From The Tombs) or Jim Jones (Pere Ubu) and Michael J. Weldon (minimal drums).

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# BOOKS



## **THE COMPLETE FILMS OF VINCENT PRICE (Citadel, \$19.95) Lucy Chase Williams**

After a detailed, nearly 50 pg. look at Price's life, his long (38 to 93) and incredible (100 titles) film career is covered. Williams met and interviewed Price several times (both attended Yale although she graduated 44 years after he did) and she screened 94 (!) of his movies preparing for this book. Williams knows that some of his best roles were in lesser known non-horror (CHAMPAGNE FOR CAESAR, THE BARON OF ARIZONA) features and gives equal time to even the most obscure and/or critically hated movies. Everything is here, even his ads (from mink coats and liquor to a Shrunk Head Apple Sculpture) and his guest role on SCOOPY DOO. The long running Citadel Films Of series has improved a lot in recent years. This one looks especially great (with many illos in color) and has rare posters and ads along with the many stills. We sell this and the new French Price Horror Pictures (see Fanzines) through the mail (see pg. 23).

## **LON CHANEY, JR. HORROR FILM STAR (McFarland, \$32.50) Don G. Smith**

Surprisingly, this is the first entire book on Lon Chaney (he was also the topic of a recent A+E Biography show). The chapters on his early life and 30s film career are too short and most of the Universal horror movies have been covered to death but things pick up considerably with chapters on The Inner Sanctum Series, his supporting and character roles and the chapters covering his westerns, TV appearances and his declining exploitation movie years (including FIREBALL JUNGLE and THE FEMALE BUNCH). With plots for most movies, behind the scenes stories and the lyrics to the SPIDER BABY theme! An entire filmography ends the book. His last network TV appearances were on THE MONKEES and THE TONIGHT SHOW and he did a commercial for Bold detergent. This is a welcome (236 pg.) release but now, I'd like to see a "films of" Chaney book (like the Price title above).

**BELA LUGOSI (Midnight Marquee, \$20) Gary J. + Susan Svehla**

Various writers cover 24 Lugosi movies in 21 chapters and there are also chapters on his early sound films, Richard Gordon remembering working with Lugosi and the ED WOOD movie. It's great to see whole sections on MYSTERIOUS MR. WONG, MYSTERY OF MARIE CELESTE, BELA LUGOSI MEETS A BROOKLYN GORILLA and MOTHER RILEY MEETS A VAMPIRE along with better known Universal and Monogram titles and there's a filmography and some rare illos. Don't know how they mixed up a picture of Brown and Carney with Mitchell and Petrillo though. This impressive 312 pg book is the first of a planned series from the world's longest running horror movie fanzine (see Fanzines). Robert Clarke will be next!

## **THAT'S BLAXPLOITATION (St. Martins, \$14.95) Darius James**

Here's a book that's long overdue and thankfully it's not by a condescending honky that writes books on any topic for the bucks. The facts and expected movies are here with reviews and photos but the whole book is irreverent and funny with interviews, choice dialog, art and comics mixed in. You might expect chapters on Fred Williamson (with quotes from the PV interview), Antonio Fargas, Pam Grier (who talks about what she wants), Tamara Dobson and Jim Brown but P-Funk artist Pedro Bell, members of the Last Poets and should be a household name director James Fanaka are all here too. James (aka Dr. Snakeskin) even covers THE THING WITH TWO HEADS, FAREWELL UNCLE TOM and BLACKENSTEIN and there's a "Whytesploitation" section. He also wrote the controversial book Negrophobia. See pg 23 to order.



Lon Chaney has DEAD MAN'S EYES

## **HONG KONG ACTION CINEMA (Titan, £14.99) Bey Logan**

This is the best book I've seen from Titan and the best looking and probably the most informative on the subject. Chapters cover Bruce Lee, Jackie Chan, Sammo Hung, Lau Kar Leung, John Woo, fighting females, ghost movies and comedies. Great attention is given to the evolution and history of martial arts movies and family trees and extensive filmographies are included. Some of the many pictures are in color. I'd



be surprised if some American publisher didn't pick this up soon. Meanwhile, Titan is at 42-44 Dolben St. London, England SE1 OUP.

**HAMMER FILMS - AN EXHAUSTIVE FILMOGRAPHY (McFarland, \$65) Tom Johson + Deborah Del Vecchio**

All 165 Hammer studio films are here with cast, credits, plots and comments. No other book has given equal time to Hammer's many non and pre horror releases. After a few 30s features, the Hammer story gets going full time after the war with (the lost) murder mystery *DEATH IN HIGH HEELS* (47). The studio becomes a famous horror factory (late 50s to the mid 70s) and goes out with a whimper with a remake of *THE LADY VANISHES* (78) starring Cybill Shepherd. My favorite parts of this book cover 50s mysteries (many directed by Terence Fisher) with Diana Dors (great *MAN BAIT* ads) and American stars like Paulette Goddard, Lisabeth Scott, Barbara Payton, Tom Conway, Dane Clark and Dan Duryea. It's surprising how many Hammer productions were based on TV shows. They also cover TV movies (briefly) and 75 Hammer shorts (*WE DO BELIEVE IN GHOSTS*, *YOGA AND YOU*, *LAND OF THE LEPRECHAUNS...*). The selection of stills and ads is excellent. This volume, by the authors of Peter Cushing: Gentle Man Of Horror, also has larger pgs. (410 of them) than most previous McFarland books.

**FASTER AND FURIOUSER (McFarland, \$40) Mark Thomas McGhee**

This "revised and fattened fable of American International Pictures" has more (350) and larger pgs., more info (but fewer chapters) and more rare illos than the original (from 84). Chapters cover the formation of the company, directors Edward Cahn, Bert Gordon and Roger Corman, double bills, overseas productions, beach party and counter culture movies and direct to TV movies. Many quotes are added from recent interviews and Corman and Arkoff's autobiographies. The new illos (except for the authors drawing of B.I.G.) are great, especially the many sexy promo shots of actresses like Marla English, Fay Spain and Abby Dalton. The filmography (*ABBY TO ZONTAR*) is expanded and many entries include who did what songs.

**VA VA VOOM! (Rhino, \$17.95) Steve Sullivan**

Sullivan (the knowledgeable editor of the *Glamour Girls* newspaper) had written the first American book that's similar to (if tamer than) the Italian *Glittering Images* books, often reviewed here. The careers of 19 beauties are examined in detail including lists of zine covers and layouts for collectors and film credits. The expected major stars (Marilyn, Jayne, Mamie, BB, Sophia...) are here along with June Wilkinson, Irish McCalla, Bettie Page, Meg Myles, Diane Webber and some strippers (Candy, Tempest and Lilli). It's 288 pgs. with lots of sexy or nude shots (some are in color). This is the first book from the new Rhino imprint. See pg. 23 for ordering info.

**CHEAP TRICKS AND CLASS ACTS (McFarland, \$49.95) John "J.J." Johnson**

Covering the "special effects, makeup and stunts" in just (mostly low budget) 50s sci fi and horror movie is a great idea. This book (which has some excellent illos I've never seen) covers every possible type of FX and includes entire chapters on miniatures, contact lenses, backlots, exotic locales, stuntmen, ape suits plus Bronson Canyon and other over familiar California locations. Some of the behind the scenes heroes are George Barrows (he was *ROBOT MONSTER!*), Paul Blaisdell, Jack Rabin, Bob Burns and Harry Thomas. This has larger pages (404 of them) and better quality paper than most McFarland books and should be inspiring to all you indie filmmakers out there. Also with basic film credits and a personal checklist including many filmographies.

**NIGHTWALKERS (Taylor, \$17.95) Bruce Lanier Wright**

Movies from the "modern era" of Gothic horror are covered in sections (Hammer's *Frankenstein* and *Dracula* movies, ghost and Poe movies) with credits, plot and comments. Many, but not all of them are from Hammer studios (*CARNIVAL OF SOULS*, *BLACK SUNDAY*, *HORROR EXPRESS* and *HOUSE OF DARK SHADOWS* are here too) and the newest

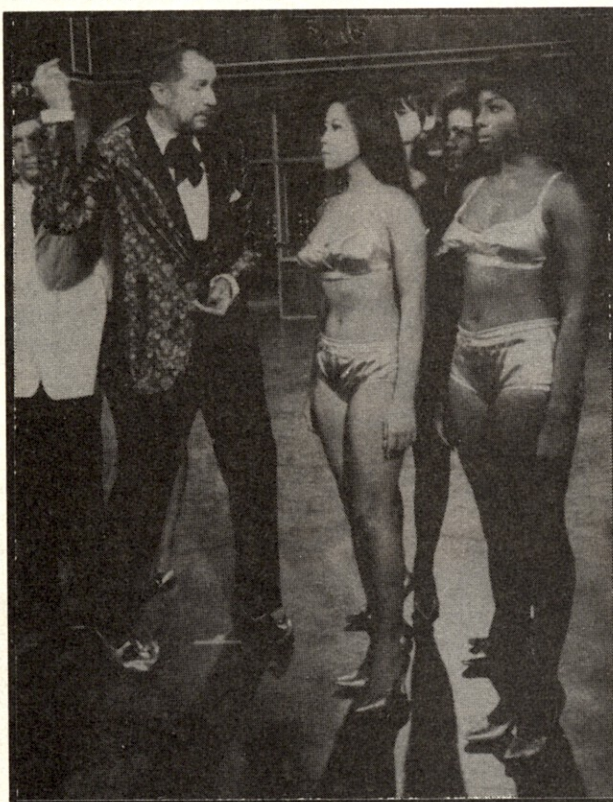
title is *TO THE DEVIL - A DAUGHTER*. Other chapters offer overviews and more recent movies and there's a nice color section.

**THE DREAMWEAVERS (McFarland, \$38.50) Goldberg, R + J-M Lofficier, Rabkin**

This book looks at 16 features from the 80s, all big budget major studio releases except for *NIGHTMARE ON ELM STREET* plus a chapter on 80s James Bond movies. Titles range from what I consider great (Cronenberg's *DEAD ZONE* and *VIDEODROME*), neglected (*BIG TROUBLE IN LITTLE CHINA* and *SOMETHING WICKED...*) to who cares!? (*BACK TO THE FUTURE* and *GHOSTBUSTERS*). They even cover *HOWARD THE DUCK*. Actors, directors and FX people are interviewed. Most of this was originally in *Starlog*, *Fangoria*, *L'Ecran Fantastique* and various other publications. 290 pgs.

**DESTROY ALL MONSTERS - "GEISHA THIS" (DAM, \$30)**

Carey Loren, who formed the art/noise band *DESTROY ALL MONSTERS* in Ann Arbor around 74, has a mission and it's to let people know about his original band. In 76, DAM added Ron Ashton (ex- Stooges) and Michael Davis (X- MC5), became heavier ("We had given up abstraction for power"), released singles, abused drugs and played outside the Detroit area. The revamped group was great (I thought) but Loren was thrown out, spent some time in a mental ward and lost his artist/singer girlfriend, Niagara to Ashton. You can now buy a CD box set of early DAM, a video comp (reviewed elsewhere) and this limited edition combination history of the band and "best of" Loren's (part color) xerox DAM magazine (which always sold well in Cleveland's Drome record store). Niagara is in this book a lot, along with other crazed midwesterners, mind expanding media images - and monsters. Also with a free 3 song flexi-disc featuring "I'm Bored." Book Beat, 26010 Greenfield Rd., Oak Park, MI 48237.



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## ROCK & ROLL AN UNRULY HISTORY (Harmony, \$40)

Robert Palmer

This was (partially) the basis for last year's impressive 10 pt. PBS R+R History. The book also has 10 chapters, going from 50s rock to punk and Rap, but some are entirely different than the TV version. "Church Of The Sonic Guitar," for instance, is especially informative and shows who were the first to plug in, feed back and distort (none of them were British). John Coltrane, Julian Beck, Neal Cassady and Tommy Iommi are here along with most of the people you'd expect and special attention is given to the innovations of The Velvet and The Stooges, James Brown, Sly and George Clinton. A brief part about 70s Cleveland bands has a nice pic of Pere Ubu's Peter Laughner and David Thomas and since I played drums for Mirrors, Palmer adds that I'm a "trash film theorist". It's nice to have your name dropped in a book that also discusses Doug Clark and The Hot Nuts (but you might want to wait for a softcover edition).

## THE WORST MOVIES OF ALL TIME (Citadel, \$16.95)

Michael Sauter

Yes, this is a copy of all 4 of the Medved Brothers' books (the last one was 10 years ago). The main part is a big budget top 50 (from SIGN OF THE CROSS in 32 to CHRISTOPHER COLUMBUS: THE DISCOVERY). Most titles were also covered by the Medveds but some newer entries are DUNE, SANTA CLAUS THE MOVIE, HOWARD THE DUCK, ISHTAR and two Bruce Willis flops. Easier target, older low budget horror and sci fi. movies have shorter write ups in a second section, making this book more fair and less insulting than but not as fun as The 50 Worst Films Of All Time. There's a third (Golden Turkey Awards - like) section of categories like Worst Elvis, Madonna or Ronald Reagan movie.

We've reviewed videos and magazines from Redemption in the past. Now they have a line of movie novels. **STRAW DOGS** is a re-issue of Gordon Williams' novel that Peckinpah's 71 movie was based on. **VIRGIN WITCH**, by screenwriter Klaus Vogel, was originally published at the time of the 70 movie (PV # 17) and Jean Rollin's **LITTLE ORPHAN VAMPIRES** (the slimmest volume) is based on the French director's new feature. **COUNTESS DRACULA** is based on an unpublished screenplay by Michael Parry (not the Hammer film). These books each have 12 pg photo sections from the movies (except for COUNTESS which has new posed illos). They all feature nudity except for STRAW. Books are £7/99 each. Redemption (U.S.) is at 411 Anderson Ave. #109, Dept VC, Fairview, NJ 07022.

We also received: **COCKTAILS** (St. Martins, \$18.95) by Joseph Lanza. This small but excellent book traces the history and importance of mixed drinks in American history (and movies and music). Lanza also wrote Elevator Music. William A. Gordon's **SHOT ON THIS SITE** (Citadel, \$14.95) is divided by states and cities (or regions) and talks about movie and TV show locations. Cleveland includes THE DEER HUNTER, A CHRISTMAS STORY and even SLAUGHTER OF THE INNOCENTS. L.A. includes The Griffith Park Observatory and the

Bradbury Building but where the Hell is the Bronson Canyon section? In the new updated 1996 edition of Craig Hosoda's **BARE FACTS VIDEO GUIDE**. You can find out exactly where to find scenes with sex and nudity by looking up an actress (about 50% of the book), an actor or a movie title. There's detailed info about some titles that aren't even in release yet and new stars have been added. (See pg 23 for order info.) **ASIAN TRASH CINEMA: THE BOOK (Part 2)** (Vital, \$19.95) by Thomas Weiser includes reviews of many movies not in Vol. 1 (PV #18) plus a section on 70s kung fu movies and extensive actor and director filmographies. The digest size book is available from Video Search Of Miami (see ad).

**THE FRANKENSTEIN SCRAPBOOK** (PV #20) from England is now out in America (from Citadel). See pg. 23. Chas. Balun's delayed (I can relate) **MORE GORE SCORE** (Fantasma, \$12.95) reviews and rates (overall quality and gore content) movies not in his previous book(s) up to 92. Illos include some rare ads. The highest possible rating (4 skulls and a 10) goes to THE KILLER and BAD TASTE. Douglas Brod's **MONEY, WOMEN AND GUNS** (Citadel, \$17.95) covers 50 modern crime movies from BONNIE AND CLYDE and POINT BLANK to 4 recent movies that Tarentino directed or wrote. With some color photos and some surprises (SUPERFLY, YEAR OF THE DRAGON...). Michael Barson's **THE ILLUSTRATED WHO'S WHO OF HOLLYWOOD**

**DIRECTORS** (Farrar, Straus, Giroux, \$50) is a large (530 pg.) book on the careers of over 150 directors who worked in the sound era. Barson also wrote BETTER DEAD THAN RED! Jami Bernard's **TOTAL EXPOSURE** (Citadel, \$17.95) is about 75 actresses and actors who have done nude scenes. Despite the topic, the only revealing pictures shown are of Hedy Lamar (swimming naked, from the 30s) and Julianne Moore (bottomless). With filmographies. Bernard is a critic for the NY Daily News. **CRITICAL VISION** (\$19.95) is "Random Essays and Tracts Concerning Sex Religion Death" by the editors of HEADPRESS magazine. Chapters cover porno comix, Punch and Judy puppet shops,

The Children Of God, S+M, letters to porn mags, serial killers and various banned and censored things. Box 160, Stockport, Cheshire, SK1 4ET, U.K. **FILM LITERATURE INDEX** (Vol 22 #1) is a cross referenced index to books and articles about film, video and TV by author and subject. It's published 3 times a year. Write: Richardson 390 SUNYA, 1400 Washington Ave., Albany, NY 12222 for info. **CURSE OF THE SORCERER'S BONES** (Pitsopany, \$7.95) by Avraham Shira is a mystical novel for young people based on ancient Hebrew legends.

McFarland, (publisher of many of the books reviewed above) is at P. O. Box 611, Jefferson, N. Carolina 28640 or call them at (910) 246-4460. St. Martins, the publisher of the next PSYCHOTRONIC book (June, 96 - really!) is at 175 5th Ave., NYC 10010. Some of the books reviewed here might be available through the mail from See/Hear (212) 982-6968 or Last Gasp (415) 824-6636.

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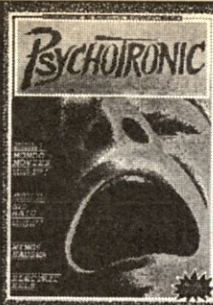


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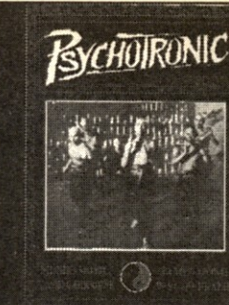
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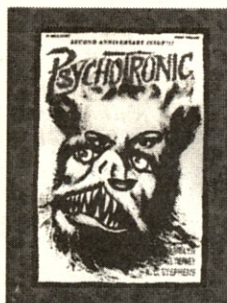
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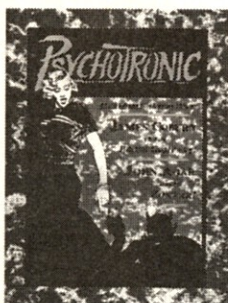
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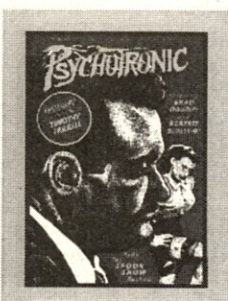
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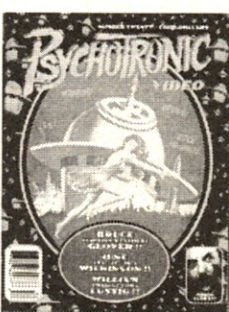
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**ART  
BLACK**

Anybody who's ever heard Todd Abramson sing knows beyond all doubt that the guy hasn't a rhythmic bone in his body. So how's he manage to divine such stellar talent for his Telstar label? *Shake Break!* by the **Swingin' Neckbreakers** is easily one of '95's standouts, a garage raver that would've had 'em doin' the hunch on Hullabaloo and only sounds better for being as out-of-context in the '90s as a lesbian in the Luftwaffe. Big-ass hooks shaped like songs and pumped fulla hormones. What's not to like? On loan from Geffen but I defy you to hold it against 'em, **Southern Culture On The Skids** know as well as anybody what a good lyric sounds like, and what kinda tremolo & backbeat to slip behind it. From the git-go, their schtick (summed up in the name) has threatened to turn into a redundant costume joke like post-first album B-52's, and from the git-go they've not only managed to escape self-parody but continue to push their trailerpark tunes to greater white-trash heights. Attention K-mart shoppers: Jesus is personally autographing 3-D postcards in aisle 5.

**Teengenerate** are what happen when irresponsible desire meets postadolescent rage on ground zero between the early Saints and Radio Birdman. And if they ever decide to use mics instead of bent tin cans, man are they gonna be dangerous. *Smash Hits!* (Estrus) compiles on red vinyl assorted non-LP stuff and doesn't even remotely resemble a best-of. That'd be a box set containing, well, everything. On something-colored vinyl, **Satan's Pilgrims** head up this issue's intro contingent, with a sound as common as mud. **The Surf Trio** dive the same depths on most of their *Curse Of LP* (Pin Up), occasionally turning the vocalvoid to their benefit as on the Dick Dale soundalike track one. "Lots of this LP is gonna be on a TV series on the Learning Channel in January...a really cool show about collecting + pop culture called "Neat Stuff." Great story on Forrest Ackerman on the 6th episode..." **The Hassassins' Solar Lottery** is indie status quo that probably deserves better than the band's flat self-production indicates.

From Reprise: the new **Green Day**. What can I say? I still don't get it. **Excuse 17** are vaguely artrock messengers with a personal femme bent. Not much in the bootyslaking department, but just fine for when your bipolar moodswings take you to the far left. **Unwound** got a little more soul, eschewing 20th century linear songwriting in favor of something a bit less definable, a bit edgier and harder to pin down.

On promo cassette but presumably available on *real* media by the time you read this, **Cobra Verde** (Scat/Sub Pop) are a funhouse mirrorimage of the ten favorite albums you never play anymore, mixed down to something staring angrily with one of Ray Davies' eyes, one Marc Bolan, one Tom Verlaine. Not so much heavy metal as *jagged* metal, shrapnel psychedelia the way the Nomads always meant to play it. Also on cassette, *Direct Hit Records Sampler* raises from the crypt one of Lithium Xmas' finest psych freakouts, followed by all manner of so-so spurt and sputter from ska to melodipunk to fe-metal to gimmickpop.

On the subject of samplers, let's burn through some of the comps that've been piling up recently, starting howzabout with *Resurrection Of The Warlock*, "A Tribute To Marc Bolan & T. Rex" (The Old School). First word that comes to mind is "whataloadashit." Even among the crap landscape that is tributeland, this is bleak territory indeed, truly mundane covers that uniformly undermine the magic of the songs they're vivisecting. *Mama's Hungry Eyes* is the other trib in the pile, this one disgracing Merle Haggard's memory. Thirteen modern country artists, 9 of which even I recognize. None of which I enjoy. If there's a blind spot in my musical appreciation, it has to be country music. No wait, it has to be reggae. No hold on, make that lounge music. Which explains why the Eden Ahbez track is my least favorite on *Lost Treasures!*, a cool collection of novelty obscurities from Del-Fi records.

Spoken word, on the other hand, I can see becoming really really big across middle America. Lydia



3/4 of THE CREAMERS

Lunch whining on the jukeboxes at Fuddruckers, William Burroughs blasting in the parking lot behind Dairy Queen. *Word Up* is the newest piece of attitudinal posturing to piss and moan in the background while I sat on the toilet and circled movies in TV Guide. (Virgin Music Canada) *Just Another Asshole* is basically a spoken word album minus most of the speaking and the bulk of the words. Good move. Reissued from '81, it's filled with 77 downtown artist types making ugly for under a minute each, including some names so big why even Eddie Vedder might recognize them. (Atavistic).

Does *The Word 'Dub' Mean Anything To You?* ask the lovely and talented Che records. Breadwinners would be 18th Dye, platinum superstars from the Matador family of labels, but I'm a lot cosier shivering along with Slipstream's gaunt strung-out pop. Also available within these bytes: plebe



rock from Dart, noisescapes from Bardo Pond, talkiness from Kirk Lake, other stuff. Looky here, I found another C&W compilation from MCA/Nashville: *What It Is!* And just like that, I suddenly get it. Country music is where it's at, cat. Clear a space, ace, I feel a square dance fever comin' on. Fuck rock, let's bale hay.

Fuck hay, let's frown. With lots of makeup and high-heel fishnet spike hair. *Hellscape 2*. One question: do real people, people who don't get paid for it, people who don't willingly listen to awful music in order to tell other people how bad it is, do any of them actually subject themselves intentionally to this kinda by-the-numbers industria? (Furnace) "Touch. sampler" collects all kinds a Enosified studio junkies in one EZ listening package that makes a perfectly rad background while you download all that crazy dirt on Deep Throat vs. Cancerman from today's X-Files BB. (Semaphore) The *Ash International* CD combines those same bands/sounds/schtick into one long track with a presskit suggestion: "judicious use of the pause button is advised." Personal suggestion: substitute "FF" for "pause". (Ash International)

*Yellow Pills Volume 3* is a pop compilation (pop-u-lation?) full of songs that didn't quite pass the audition as theme for *Friends*. (Big Deal) Amphetamine Reptile's current comp, whatsitcalled, sounds so much like what you'd expect AmRep's current comp to sound like that they could've just told you they were releasing one and let you imagine it yourself. *Armed And Hammered* on the other hand is a hair less (hairless?) tunnelvisioned, mixing the LCD punk of Pet UFO with the fractured anti-rock of Antimony and Your Majesty. Unique and peeling. Er, a-ppealing. (double deuce) Low hopes held I for *the beginning of the end again*, an Unclean compilation, and indeed it lived down to my expectations. *It Came From Beneath L.A.* is chock fulla bands pretending to be better than they are, fooling nobody but the chuckleheads at (XXX).

Ack, get this. An overlooked tribute CD, sort of. This in honor of nonmusician Charles Peterson ("all my FAVORITE bands"), accompanying his book of Seattle photos. Me, I think Chuck is the bleakest of modern rock paparazzi, sugaring up the waters with pure style, pure flash (is that a pun?), all artifice with no soul, no grit. Which, when you figure Sub Pop adopted him as photog emperor, helps explain why their stock fell about the same time it became clear he had no clothes. *Sleazefest!* condenses "two nights of bands, B-movies, bar-b-q & beer" into 20 songs and just over an hour of trash, bash & roll. Recorded live and raw, it features such high-fashion models as the Subsonics, Hasil Adkins (with Southern Culture On The Skids, and without), and the Woggles. Sounds like a party to me. (Sleazy Spoon)

*White Man's Burden* (Atlantic) is lame soundtrack of the issue, with both Blues Traveler and Hootie together on one CD, pushing the gimp quotient to new heights. What, couldn't they get the Spin Doctors to complete the vapid Wetlands trinity? Bring Shannon Hoon back to open the show, then firebomb the stadium with those 4 bands playing, and I'll bet even Bosnians would pause to hug Serbs. *Half-Cocked* (Matador) is indie soundtrack of the issue, with songs and whatnot from a dozen and a half college-chart heroes fulla heroin. Mostly not very good, occasionally deviating from mediocrity for the truly godawful. And just for laughs, a few misplaced roughcut gems, mostly stacked on what would be side two if aluminum were vinyl. *Orgy Of*

*The Dead* (Strangelove) is screwball soundtrack of the issue: the entire 73:26 movie dub; music and dialogue straight from VHS minus the picture. The Ed Wood-scripted film nearly knocked me unconscious with boredom the one time I sat through it in some tenement "club" years ago, but the soundtrack stripped of visuals is inexplicably entertaining as ambient idiocy.

Standout seedies (pronounced "CD's") start with the shiny silver reissue of the five-star brilliant vinyl debut of **The Fall-Outs** from '92. Picture the Sonics as a trio who wash down their amphetamines with too much coffee. Of the 12 songs, the non-classics can be counted on the fingers of an apple. (Super-Electro) The **Jukon Speakers**, last I heard, maybe half an eon ago, were fairly rote garagers. *Eljest* has 4 songs between 6 and 11 minutes long each, and only one of the remaining 5 is under 3:00, so clearly things've changed. Still raw, with "production" that consists simply of putting mics in front of amps, they now represent the low key end of the psychedelic junkyard. From the same label, **Hela-Hela** vaguely hint at music as you remember it, even while inhabiting a bizarro sonic dimension entirely of their own making: where tomorrow mounts yesterday like a dog and "alternative" is punchline of a hugely elaborate and terribly unfunny joke. Expect future discs from these young Vikings to start popping up on best-of lists soon. (Garageland)

The **Fifty Dollar Pharoahs** guested on *Sleazefest!* a couple paragraphs back, where their tremelo-drenched intro kind of faded into the background. Given their own CD, *Haunted*, they're a steamy film soundtrack minus the film. **#1 Fan** by **The Furies** is only surprising for making some fairly unpredictable songstructures sound dull. Blame octogenarian producer Mitch Easter? Or the 4 musical plain janes who make up the band? Just the tonic for those who miss Salem 66. (Flavor-Contra) **Die Cheerleader** are girlie-metal for the taste-impaired. Which oughta be enough of a review, but it seems to be physically impossible to mention these prog-slugs without citing Grace Slick. There, I feel better now. (London)

Like The Litter after they lost it, **Solarfeast** are heavy metal not by choice but by default, their non-vocals and pseudo-psych guitars going

nowhere slow. There's almost something happening here. Don't be surprised if the next one cooks. (El Camino) The new Iron Butterfly, **Fu Manchu**, play like a fifth generation Xerox of the original, or Monster Magnet without their tongues in Ozzy's cheek. Labelmates **Lutefisk** descend from another mother, one with blood that burns to the touch, and a dad who knows damn well that pop and noise are the same sound turned sideways. Bad timing for a lousy T-Rex cover though. As if there were a good time. (Bong Load)

Boy, do **Pineal Ventana** sound like house favorites at 99 records, circa 83 or so. *Living Soil* is a New Wave Record, no other definition. Equal parts LES funk, Brit proto-goth, shrieky femme art-rock. Maybe it's because I expected heavy metal from the name, maybe because I give 'em extra credit for the title '*Ode to Tetsuo*', but these chimps fill me with soft green contentment. **Rusty** are that rarest of commodities, a majorlabel band I heartily endorse. AC/DC done cheaper than dirt, they're anthemic like Boston, ragged like the Replacements, hooky like Creedence. Sure, a blatantly calculated noise, like Nirvana fed into a computer and broken down into component parts, but fuck if it don't work handily. Unlike, say Green Day. Whom did I mention I still don't get.



1/3 of SMILE



Years ago where I worked, the dispatch department consisted of the drummer for the Honeymoon Killers, singer/guitarist for Reverb Motherfuckers, a horn-player from James Brown's all-stars, and arguably the most talented of the lot, the guitarist from Joey Miserable & the Worms. Nowadays Simon Chardiet has his own band, **Simon And The Bar Sinisters**, and no surprise, they're purveyors of no-frills R&R like the nineties never happened, or the eighties, seventies, even the sixties other than maybe Dick Dale and Ron Asheton. Obviously recorded analog, I'm still not sure why *Look At Me I'm Cool!!!* (produced by Del-Lord Eric Ambel) isn't as good as it should be, but it cooks like a redneck barbecue and your RSVP is getting cold. (Upstart)

Lastly, a tip of the fedora to Hoboken as it used to be, with Maxwell's now under new ownership and Pier Platters closing its doors for good. Steve, Bill, Otis, it was fun while it lasted. Deepest thanks; you warped a lot of impressionable young minds, mine included. Maxwell's will continue to be booked by rhythmless Todd A, while us wax junkies are hoping Pier fans like Thurston can talk Bill Ryan into firing up a new record store in the 212 area code.

We also received: PULP FICTION has pushed the already brewing early 60s surf instrumental revival onto a new level. Record companies are releasing new surf comps and surf music is being heard in more movies and (of course) on TV commercials.... Del-Fi has issued Bullwinkle Part II by THE CENTURIANS, and the PULP SURFIN' and WILD SURF! comps. Hippy Hippy Shake by CHAN ROMERO, HELLBOUND HOT RODS!, LOST TREASURES!, RARE MEAT (6 early 60s Frank Zappa cuts including the wonderful "World's Greatest Sinner") and Eden's Island by EDEN AHBEZ are also from the recently reactivated Del-Fi label. Norton Records have done their usual excellent job by releasing the 63 (!) track LINK WRAY And The Wraymen - Mr. Guitar comp (all originally from Swan Records in the 60s). You get two CDs, a nice booklet written by Billy Miller plus a Link guitar pick. Some of the many other great new Norton releases are Get Ready by the READY MEN

(from Minneapolis), Campus Party by THE HENTCHMEN (from Ypsilanti, Mi) and Tip Top Daddy by CHARLIE FEATHERS (unissued acoustic 58-73 demos). Legacy/Columbia has issued The Essential Ride (63-67) by PAUL REVERE AND THE RAIDERS and the less essential The Best Of The AMERICAN FLAG. You've probably heard THE RAMONES super fine Adios Amigos by now. It comes with the extra "Spider Man" theme (not listed on the box).

- MJW

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Ash International, see Semaphore

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Big Deal, POB 2072 Peter Stuyvesant Station NYC 10009-9998

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Direct Hit Records, 3609 Parry Ave Dallas TX 75226

double deuce, POB 515 NYC 10159-0515

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Flavor-Contra, 405 East Main St. Carboro NC 27510

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Garageland, Box 343 S-90107 Umea Sweden

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Kill Rock Stars, 120 NE State Ave 418 Olympia WA 98501

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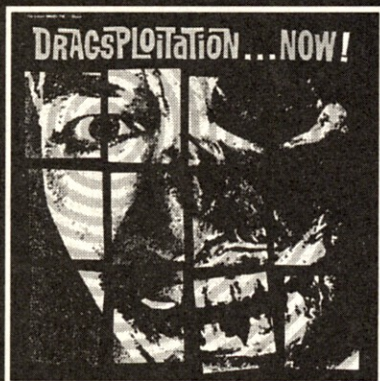
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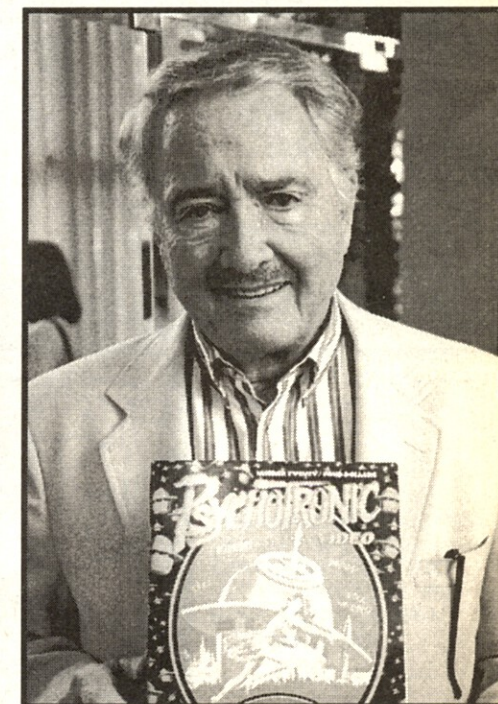
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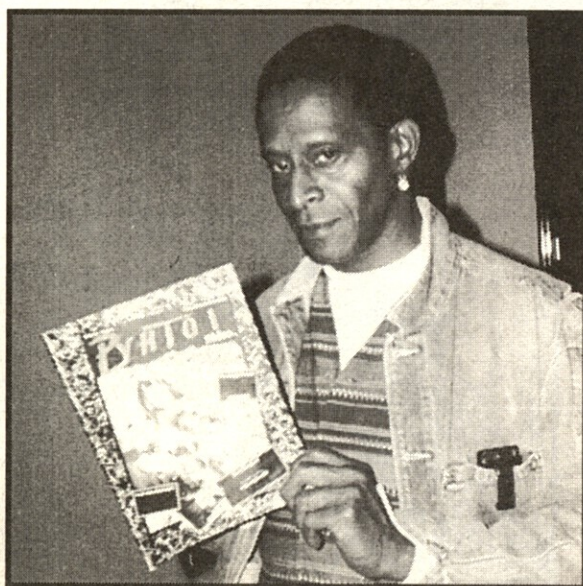
# WHO READS PSYCHOTRONIC VIDEO?

Photos by: Eric Caiden (Apollonia, Fargas, Lawrence, Soles), Vince Mizzi (Raimi/Campbell, Frewer, Shepard), Justin Humphreys (Clarke, Scott), R. H. Smith (Leigh), Gordon K. Smith (Grefe), Brandon James (Carmen), Bill Munster (Rochon) and June Wilkinson herself (Wilkinson).

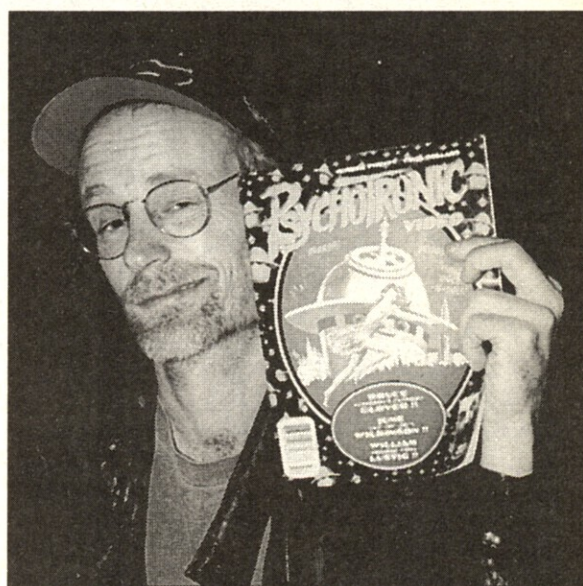


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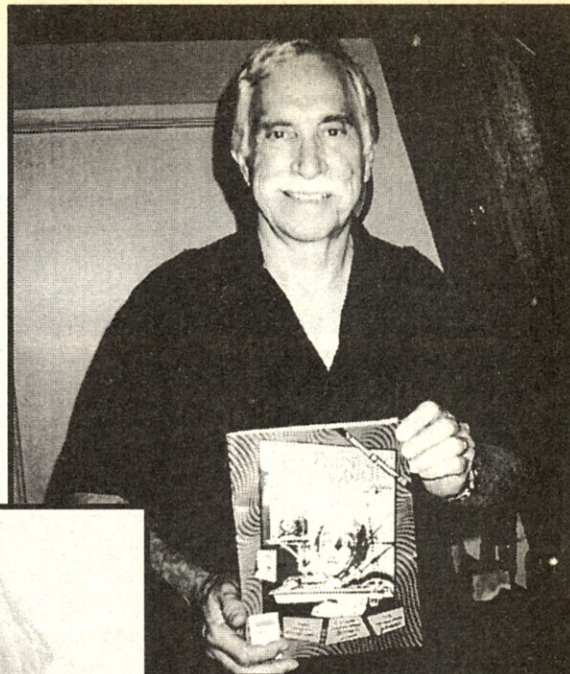
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HIGH SCHOOL!)



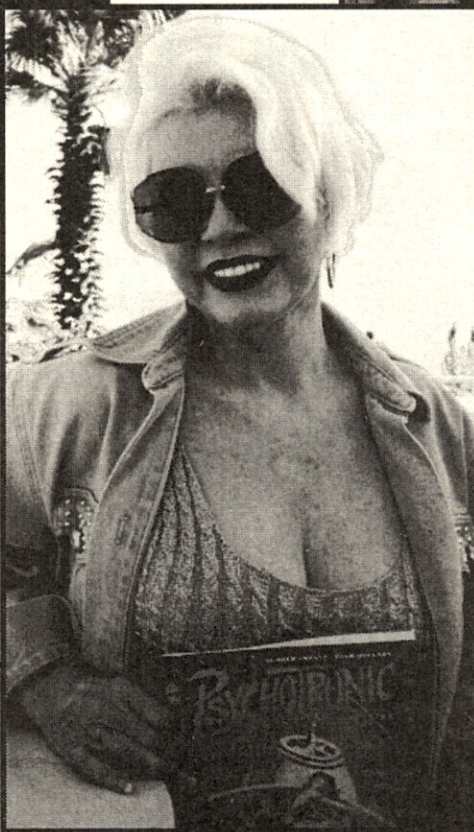




BARBARA LEIGH (TERMINAL ISLAND, SEVEN, MISTRESS OF THE APES...)



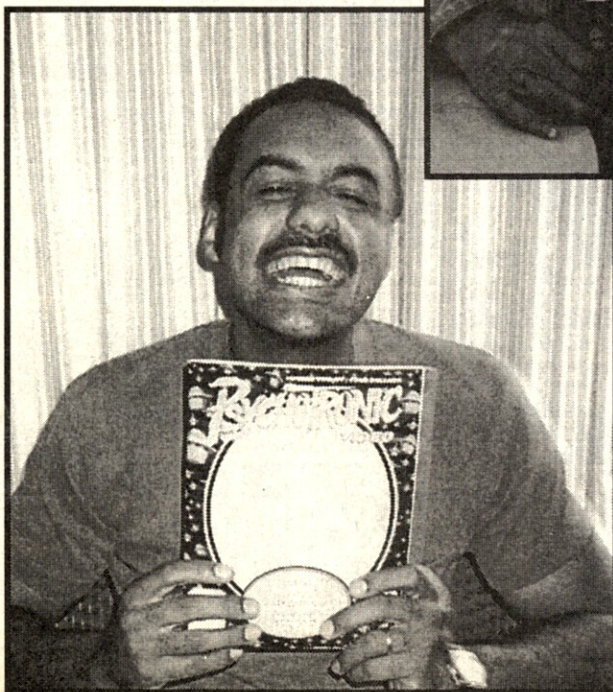
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# CHRISTOPHER MITCHUM

Interview by BRET McCORMICK

*Mitchum was interviewed before appearing at a charity rodeo in Fort Worth, Texas. While in town he appeared in Bret McCormick's new movie STRIKING POINT.*

Christopher Mitchum was born, the son of Robert Charles Duran Michem and his wife Dorothy, on Oct. 16, 1943 in L.A. The family is of Norwegian, Scottish/Irish stock with a touch of Blackfoot Indian. Robert had been expelled from school, served jail time for brawling, drinking and vagrancy and worked many jobs but had recently started acting in plays. That same year, Robert (credited as Bob Mitchum) made his film debut and appeared in 19 (!) features (including seven HOPALONG CASSIDY movies). In 45 Mitchum served 8 months in the Army and became a star in THE STORY OF G. I. JOE. In 48, when Chris was 5, his father was busted at a party for possession of marijuana. "Very few people know that he was acquitted the following year. The mob was making a move on Hollywood and trying to get various big stars, producers and directors to cooperate. That party was a set up. He was the first one there who was a big name. He walked in the door and the hostess handed him a joint and the cops came out of the back room. The cops were already there. They busted him and he later got calls from some other big stars in Hollywood who came by and saw the police cars and just kept on going. They said, thanks for being the first one there and taking the rap. If the cops had waited another half hour, they would have gotten half of Hollywood. The woman who was the hostess of the party eventually came clean and said that it was a set up. And my father was acquitted with apologies from the court, having already served six months at the County Men's Jail (laughs). Which is not to say he might not have been convicted of it some other time, but that particular time, it was a set up. I think it endeared him to the American public that he never whined about it. He pleaded guilty and did his time. He got out and (RKO studio owner) Howard Hughes, who adored my father, stuck by him. He gave him a loan, bought him a new house and put him back to work. It probably tripled his popularity with the American public." Minor actress Lila Leeds, busted along with Mitchum, capitalized by starring in the exploitation classic WILD WEED/SHE SHOULDA SAID NO. Both of them served time (actually 60 days with ten off for good behavior). Mitchum was acquitted in 51 and, of course, went on to be one of the most respected and popular movie stars of all time.

Chris Mitchum was 12 when NIGHT OF THE HUNTER was released. He was 15 when THUNDER ROAD was released. His older brother Jim (born in 41) made his film debut in THUNDER ROAD, playing the brother of his



father's moonshine runner character Luke. Jim appeared in THE BEAT GENERATION and GIRLS TOWN (both 59) and has continued to act. There's also a younger Mitchum daughter who managed to stay out of show biz. Chris was 19 when CAPE FEAR was released but still had no plans to act himself.

He did have small parts on TV and in two of his father's westerns, THE GOOD GUYS AND THE BAD GUYS and YOUNG BILLY YOUNG (unbilled), both 69 releases directed by Burt Kennedy. Both co-starred David Carradine. Chris Mitchum's starring film debut though, was in BIGFOOT (filmed in 69), directed by Robert F. Slatzer and produced by Anthony Cardoza, the same team responsible for THE HELLCATS (68). Cardoza's low budget career goes back to THE BEAST OF YUCCA FLATS (61). BIGFOOT was the first of many American movies released in the 70s about abominable snowmen or yetis. The hairy monster captures women (including Joi Lansing in her last role) for mating purposes (it was rated PG). Mitchum and Lindsay (son of Bing) Crosby are bikers. With James Craig (the sheriff), Ken Maynard, Doodles Weaver, John Carradine (also in THE GOOD GUYS...) and (Chris' uncle) John Mitchum, later in many other movies including several Clint Eastwood hits. Haji (of Russ Meyer movie fame) and Elvis associate and karate expert Sonny West also have small roles.

"Initially, I wanted to be in the film business, but behind the camera. I was getting some jobs as assistant director and that's what I was hired to do on BIGFOOT. One of the producers asked me if I wanted to act instead. The pay was about two and a half times what I was getting as an A.D., so I figured what the heck? That's how I came to star in BIGFOOT. That was an education. I had a piece of the film and I went to an investors' meeting, four months after it was released. They paid me, the lead, a thousand bucks. They shot it in two weeks. I can't see where they spent more than \$200,000 on the film max. And the others at the meeting had dropped in a total of a million dollars.



Meanwhile, the producers were driving around in brand new Cadillac Devilles and smoking expensive cigars. It didn't take me a real long time to figure out where some of the money might have gone. The investors never saw anything back, they got reamed on it. That's probably why they wanted me to play the lead, because they could get me cheaper and pocket more money."

"We were working like 20 hour days on it. John Carradine was in it. While I was still the A.D., I had gotten him on board, because I'd worked with him before. He and my uncle, John Mitchum, played a couple of carnies in it. We'd have like four hours off, then come back again. At the end of the first week, I put in for overtime. I had \$2,900 due in overtime plus my \$500 a week salary (laughs). This guy, Phil Deezen, at the Guild, calls me up and tells me if I put in for all that overtime, they're not going to be able to finish the film. So we settled for 33¢ to the dollar and I got about \$700 overtime. Later, I found out that Carradine and everyone else got all their money. And later, on another deal, I found out that at the Guild, it went on my record that I got all my overtime, so I'm definitely suspicious of what Phil Deezen may have done at the Guild. He talked me into settling, then it was recorded that I got all my money. I was young and naive and unaware of the dirty tactics that go on in the business."

"When they found out that I went to the Guild, they wrote me out of the picture. I'm the lead, so I'm supposed to be there at the end, battling the monster. Instead, they have me and my motorcycle gang ride up the hill. The monster runs in a cave, I untie the girl, and, well, the girl had complained about her pay too, so she hops on the back of my bike and with 20 minutes left to go in the movie, we ride back down the hill! (laughs). I'm the lead all the way through then suddenly, I tip my hat and 'Adios!' (laughs), I'm outta here! They just wrote me right out. That's show business. Anyway, that was my first picture."

SUPPOSE THEY GAVE A WAR AND NOBODY CAME (a comedy starring Tony Curtis, Brian Keith and Suzanne Pleshette) was also filmed in 69. "Again, I was working production, it was hippy days. I'd just done the motorcycle/monster thing, so I had long hair and a full beard. They needed a hippy G.I. The director, Hy Averback, offered me the \$150 a week I was making in production plus the \$500 per week as an actor and when I wasn't acting, I could come back to the production office (laughs), so I said, sure. For \$650 a week, I couldn't turn it down. The first thing I had to do was shave my beard and get a G. I. haircut. He hired me because I looked like a hippy, then the main reason why I was hired was gone right away! They liked

what I did on the first couple of days, so they combined the roles and gave me a larger part. An agent saw it and approached me, wanted to represent me. I said, no, I want to work production. We finally agreed that if I had nothing else going and he was able to get me work, that I'd do some acting. The next thing I ended up doing was CHISUM.

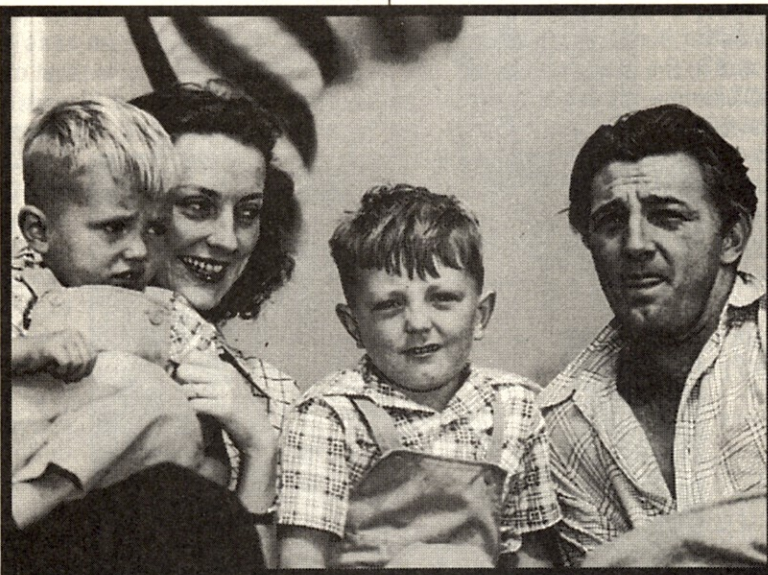
"I originally went out for the part of Billy The Kid, but I ended up with some sidekick role with a couple of lines. One day, I was sitting on my horse, shooting a scene and I noticed John Wayne off to one side, watching me with a chaw of tobacco in his mouth. When we finished the scene, he walked over to me, slapped me on the leg and said (imitates Wayne voice) 'You, know, you should've played Billy The Kid.' I wanted to say, 'Gee, Duke, that's what I thought.' Anyway, he introduced me to Howard Hawks. We had a three hour meeting. He screen tested me two days later and I ended up going from the two-liner to

co-starring with the Duke in RIO LOBO." The light western was Howard Hawks' last feature and also included the last acting role for future studio head Sherry Lansing.

"In between CHISUM and RIO LOBO, I did a little thing called CACTUS IN THE SNOW with Richard Thomas. While we were shooting RIO LOBO, John Wayne came back from Hollywood where he'd received the Oscar for TRUE GRIT. He walks up to me on the set and says, 'While I was in

Hollywood, I made a deal. I want you to play my son in my next picture,' so that's how I starred with him in BIG JAKE. That one really kicked me off. I went on a 23 city, 19 day tour all around the country with Patrick (Wayne). I did Donahue, Johnny Carson, all the talk shows and local radio shows. I got a lot of publicity out of it. I got the 1971/2 Best New Actor Award from Photoplay Magazine. I think it was called the Gold Medal Awards. It was sort of like the People's Choice Awards. Photoplay readers would send in their votes for the best screen actors in different categories. They did the presentation on the Johnny Carson show. Boxoffice Magazine had me listed as one of the top new stars along with guys like Ryan O'Neal and Stacy Keach. I was receiving a lot of attention at the time."

On Robert in a 71 interview: "We don't get along. He began life on a farm and at 13, he hit the rails and at 16 was on a Georgia chain gang, yet he was a top movie star with I don't know how many millions. I've always respected his judgment and intelligence." On fights with brother Jim: "He's in the new left movement and he'd always say, 'You're a damn John Bircher.' He never finished high school and I'm a couple of units away from my masters. I'm sure there's some jealousy because I



*The Mitchums: Christopher, Dorothy, Jim and Robert*



went from playing a dead man on TV to starring in a John Wayne movie. He's been acting for 13 years and he's on unemployment. But things are different now. We seem to have reached a level of understanding."

Mitchum played a motorcycle riding young American who pursues and kills his father's four killers in *SUMMERTIME KILLER*. The violent (but PG rated) French/Italian/Spanish production, directed by Antonio Isasi, features lots of stunt work and also stars Claudine Auger and Raf Vallone. "I got an offer to go to Spain and do a Spanish picture called *SUMMERTIME KILLER* with Olivia Hussey and Karl Malden. Then I came back to the States and my agent had been sitting back waiting for the phone to ring, rather than going out and pushing me. I was too young and naive to take my career in my own hands then. I didn't work for 11 months after *SUMMERTIME KILLER*. So I got another offer from Spain, from the still photographer of *SUMMERTIME KILLER*, to do another Spanish film for \$40,000. I figure, hey, that's better than a sharp stick in the eye. So, I went over there and in the process learned that *SUMMERTIME KILLER* had become the biggest grossing film in Spain's history. It played for a year at the Grand Via in Madrid, won all sorts of Spanish Academy Awards. I was a big star in Spain. Three days after arriving there I was offered another job. So between pictures, I went back to L.A., rented my house out, gathered my wife and kids and we moved to Spain. I lived there for three years doing films.

"This turned out to be a major career decision. At the time, I just wanted to work and feed my family." Mitchum had married his wife Cindy in college and they had a daughter Carrie and a son Robbie. Mitchum had two more kids years later. "All that stuff I did in Spain, well, during the Franco years, Spain had very good distribution then. All those pictures I made in Spain played in Asia. There was a period in the 70s when Alain Delon was always number one in Asia and Eastwood, Bronson, or myself were always number two, three and four, depending on who had the most recent picture out. So I started doing films in Asia. I got a Chinese Academy Award. I was the first Anglo-Saxon to star in an all Chinese production. So I got the Golden Horse Award from them." (in 81)

"By this time, when I submitted for a job in the United States, their question would be, 'Well, if you've done so many films, why haven't I heard of you?' And Hollywood's got this mindset that if you do films overseas, you're a B actor and if you're a B actor, you can't be in A pictures. So it turns out to have shut a lot of doors for me. I should have gotten a more aggressive agent and stuck with the career I had moving along pretty well here. Instead, I went overseas and when you're out of town, Hollywood thinks you're either dead or quit the business. My three years overseas

took that momentum I had going and nullified it. Other people stepped in and took my place."

*RICCO* was a Mafia movie by Tulio Demichelli with Barbara Bouchet. "When it opened in New York, it got Siskel and Ebert's Dog Of The Week award (laughs) and they urged people not to see it. When I finally ran into those guys, when they interviewed me, I thanked them for that. Sincerely thanked them! It was very graphically violent. The mob owns a soap factory and they kill this guy who's been sleeping with the Godfather's mistress. And they castrate him and stuff what they've cut off down his throat. While he's choking on that, they throw him in a vat of lard and boil him down and make him into a bar of soap. It was a pretty graphic scene. I think that earned it the Dog award." (VSOM sells the uncut version 'with castration scene.') "I did another one... what was the name of it? It was sort of a spinoff on *CLOCKWORK ORANGE*."

In '73, the year his father appeared on the cover of *Rolling Stone*, Mitchum received his Black Belt and continued to star in movies that most Americans never saw or even heard of. One bizarre credit was for *ONCE*, a feature with no dialog. He stars as "Creation." *LOST IN SPACE* fans will want to search for this rare movie because Norwegian co-star Marta (Judy Robinson) Kristen spends most of the time topless or naked. "My kids were going to this pre-school in Pacific Palisades and one of the other parents started bugging me about wanting me to do this little film. He was a cameraman, shooting commercials. He finally just badgered me, he'd call me at two in the morning saying, 'Please! You gotta be in my film!' So, just out of attrition, I finally yielded to go be in it. We went and lived for about six weeks on Spiritos Santos, a



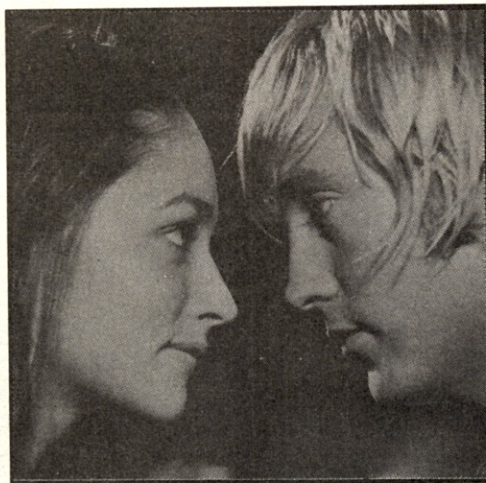
*BIG JAKE*

deserted desert island off of La Paz, living in tents. There were three actors. There was a three man Mexican team which we depended on for our lives. They had this little sixteen foot rowboat with an outboard motor. Took them about an hour to come out from La Paz, bring our supplies. We could've been murdered and left out there and no one would have ever known it. We had two film students from some school up in San Francisco. Here was Mort Heilig who was the producer, writer, director, cameraman, everything! I mean, this guy was an egomaniac. And there was his wife. To this day, I'm convinced the man was and probably is insane.

"We needed a sunrise shot and I think it was my first night there. About one o'clock in the morning, everybody's asleep and he's suddenly screaming, 'Up! Up! Everybody up!' We stumble out of our tents, just punchier than hell and I'm saying, 'What is it, Mort, what's wrong?' It was like the place was on fire or something. He shouts, 'We've got to get this sunrise shot!' I look over and the moon is rising in the horizon. That's how crazy this guy was. He thought the



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Thanks to Lucas Balbo.

moon was the sun! He was out there. They wanted me to do a nude love scene. Being a clever guy, I told him I'd do a nude love scene if everyone on the set was nude. It was like 90 degrees at night down there. By the second or third day everybody was skinny dipping and running around naked anyway. It got to the point where it was like, put something on at dinner time so you don't hang in somebody's food. It was just a nudist colony. So when it came time for the nude scene, I'd already lost my case! (laughs). I overheard Mort and his wife talking it over and she said 'Why don't we just have them do it?' And Mort replied, 'No, I want to shoot it from several angles and it'll be over in 15 or 20 seconds if he just does it.' So, I realized, that's why this woman is so frustrated! But, having heard them say that, I insisted on putting a towel between myself and the girl. There were witnesses there and I didn't want it being said that we had actually 'done it.'

"It was a weird time! I ended up working a couple of extra weeks which I never got paid for. I got nuts! In order to preserve my sanity, I began playing games with these

people. Mort would give lectures in the evening about the importance of flashlights at night, because there were scorpions everywhere. He was like a camp leader or something. Having noted his obsession with flashlights, I started getting a little burnt out. I sneaked into the supply tent and stole all the extra batteries and all the back up flashlights. I just stole them! So in the evenings, I'd see someone put down their flashlight and I'd switch a flashlight with no batteries for the working flashlight. People would be saying, 'Hey!, This isn't my flashlight, it doesn't have any batteries!' So, naturally, I'd be gallant and offer them mine. They never put it together that after two weeks, everybody was borrowing my flashlight. Heilig became sort of like Captain Queeg in THE CAINE MUTINY. It'd be two in the afternoon and he'd suddenly shout, 'Everybody stay where you are!' Then, he'd run and check everybody's bedroll to try and find out who'd stolen the batteries. I was the first one to finish on the location, so before I left, I took all the flashlights and batteries and stashed them under Mort's sleeping bag... It was a Union



picture so when I didn't get paid for the last two weeks, I wrote a letter to the Guild. And he responded with this outrageous nine page letter about how I was insane and should be locked up for endangering the lives of all these people by stealing the flashlights. And these people could have all died of scorpion bites while going to the bathroom at night. I never did get paid. Another great backing by the Screen Actors Guild! This business attracts nutcases. If it wasn't for the film business, there'd be three hundred thousand cons, thieves and psychos turned loose on society. At least the business gives them a feeding pond so they can feed on each other."

"DYNAMITE SUN was another thing I did in Spain. It actually got released, but it's another one I didn't get paid for. The originator of the project was French. He came to Spain and made a deal with a guy named Georges Ferrer. It turned out that Ferrer's company was a Liechtenstein company which is untraceable. Everything he owned was in his mother's name. We were shooting in Barcelona and by about five weeks I'm still getting feedback from my agent that I haven't received any paychecks. It was a French/Spanish co-production and I was part of the Spanish side of the deal. All the French guys were getting paid, but none of the Spanish crew were getting their money. The director was punching it out with Ferrer at lunch time. Everyone was furious. I mean, it really got heavy. I made a promise to the Spanish crew guys that I was not going to work another day until we all got paid. Well, word got back to me through the grapevine that they were going to keep me there by physical force and under threat of bodily harm, force me to finish the film. So, I plotted an escape with my chauffeur. It was over the back wall, throwing the bags ahead of us kind of thing. They found out I was not in the hotel and immediately raced to the airport to try and stop me. Well, we went to the train station. I was living in Madrid, so we hopped the train to Madrid. They used body doubles and rewrote stuff and managed to put together enough to finish the film. They just stole the film from the French. They played the film in Spain only. Aldo Sombrell basically ripped everybody off. To this day, when I'm in Spain and people ask, 'What are you doing here?', I say, 'I'm here to collect my money from Aldo Sombrell.' They always print that in the paper, he's still in the film business there.

In 73 Mitchum sued producer Carlo Ponti over a shelved project (Nest Of Vipers) that he was to appear in. "ASIA COSA NOSTRA was done in Taiwan. We did one in the Philippines a year later. What happened was it was a two picture back to back deal in 1973. It was ASIA COSA NOSTRA and something like AMERICAN COMMANDOS, a second World War film. We got to the second picture and

found we couldn't use real guns in Taiwan. So they tried to make some wooden guns and keep the thing going, but it went belly up after about two weeks and it just wasn't working so I came back home. I told them, I'd come back and do another film for them and the following year I came back to the Philippines. I think the second film was THE AGENCY.

"H-BOMB was 1974 with Olivia Hussey in Thailand. That's my favorite Asian country. Wonderful, wonderful, lovely people. Great food too, just terrific. That's about the time I moved back to the States. THE LAST HARD MEN was directed by Andrew V. McLaglen. I worked with Andy before and he knew my work. James Coburn, Charlton Heston, Barbara Hershey and Michael Parks were in it. Chuck and I were the good guys. Coburn escapes from jail, kidnaps Heston's daughter who is my betrothed and Heston and I go out after the bad guys. Andy did sort of a Peckinpah on that one. He used lots of blood. It was real overkill in that film and I think it turned off the audiences. The original title was THE LAST HARD MAN. They realized that I was the only one left who hadn't been shot up, so that sort of made me the title character, so they changed the title to LAST HARD MEN so I wouldn't dwarf Coburn and Heston. We were shooting down in Arizona and Slim Pickens was in town shooting a film called HUMPS about a camel patrol. We were all staying at the Desert Inn in downtown Tucson. The welcome sign on the marquee in front of the motel said THE LAST HARD MAN/HUMPS (laughs)." (It was released as HAWMPS!)



SUMMERTIME KILLER (and next 2 pgs.)

"ONE MAN JURY was with Jack Palance. The first day on the job I met 16 people who showed up on the set and said they were the producer. And they all tried to shack up with the leading lady (Angel Tompkins). After every shot, the director, Charlie Martin, would say, 'This is great, we're making an A movie! This is an A movie!' And I said, 'No, Charlie, it's a movie (laughs)' Everybody on the set was handing Charlie new pages of script to make their own parts better. Joe Spinell who had just been in the first ROCKY would give him stuff. Everybody was doing it except for me. We were getting ready to do the big final scene. We were out on this 80 foot yacht. The way the script was written, the character Jack was playing gets killed. His only alternative was going to jail, because the cat was out of the bag. I had to turn in my partner because he was murdering people. He didn't like that, so he turned in his version of the ending. In his ending, I died, but he doesn't. The girl, she had her ending. Jack insisted on shooting the ending first or he wouldn't shoot. Charlie said, 'Please, let's just get this done. We'll shoot everybody's endings and we'll decide in the cutting room which one plays best.' I'm an actor, I cooperate, I get paid to hit my mark. So, I go along with this. We shoot Jack's ending and I get shot and he shoots all the



bad guys. He's a big hero and that's the end of the film. As soon as we finish his ending, he takes off his suit jacket and throws it in the ocean. He says, 'That's it. That's a wrap for this location.' (laughs) What a jerk this guy is! A little temper tantrum to make sure he got his way. He threw his wardrobe in the ocean, so nothing else they shot would match and we all had to go home. That was the end of the day right there. He got his ending in the film."

"FLIGHT TO HOLOCAUST was actually a pretty nice little piece of work. It was a movie of the week for NBC with Patrick Wayne and myself. A. C. Lyles produced it. We're part of a rescue team. A plane coming back from Vegas crashes into the side of a building. It's just sort of teetering there and we have to get everyone out before it falls. The idea was that we were the top team to call for any kind of rescue situation. The network decided it was too expensive a project (to turn into a series.) So they told A. C. it was a no go. And what they did is just turn around and steal the idea. They narrowed the concept a bit, I think they did it in Malibu. It was two guys and a girl, just like in our pilot. But it was limited to Malibu and that way they could control the costs. And not have to pay A. C. his negotiated fees. I have successfully generated new series but I'm never in them (laughs)."

THE DAY TIME ENDED was a sci fi movie with stop motion aliens directed by John "Bud" Cardos. Dorothy Malone co-starred. "I worked with Jim Davis. We did a little film together called VORTEX or THE DAY TIME ENDED when it finally came out. He told me he was doing a show for TV and told me they wanted me to come in and read for something. It was a show called DALLAS. Karl Malden, whom I'd worked with in SUMMERTIME KILLER, called me up and said he was talking to Spelling/Goldberg about doing a series. He said, 'With your permission, I'd like to put you in as my partner.' That was STREETS OF SAN FRANCISCO. That one came down to me and Michael Douglas. He'd done something for the F.B.I. series and they saw him in a cop suit and tie. What they saw me in was BIG JAKE, so they saw me as a cowboy." In STINGRAY, a stunt filled movie made in St. Louis, Mitchum buys a 63 Corvette Stingray with a stash of heroin in the trunk. Gangsters want it back and Sherry Jackson is the leader of the drug ring.

"DESPERATE TARGET was a thing we did in Korea. They raised a lot of money in the U.S. with the story that they had matching money and lots of cooperation in Korea. And they didn't have a pot to piss in over in Korea. They brought us over there and did all this publicity. I laid a wreath on the soldier's tomb and all that. Then they took us out to some tenement housing ten miles out of town and basically imprisoned us. My entire stay was full of

intimidation. They threatened my life. I'm sure I saw three people killed on the front lawn of the motel one night. I ended up trying to contact a C.I.A. operative at the American Embassy who gave me a slot number for an attack team there in case I got into trouble. He told me that if anything happened it would be quick and bloody, so anything I valued, I had to carry it with me at all times in case I had to leave in a hurry. It got real serious with the death threats and intimidation.

"Our introduction as we're walking into these two hundred tenement buildings which all look the same, this woman hits the ground ten feet in front of us. I found out that there's no divorce there, so the way you get a divorce is either the woman commits suicide or the guy throws her out a window. It's a bizarre place. It's the one place in the world I pray to God I never have to go back to again. What we should've done in the Korean war is save American lives and let the North Koreans have them. That's about the way I feel about it. We sat around for two weeks because they didn't have a camera. While we waited, they went out and found the worst production company in Korea to come in as co-producer. When my six weeks were up, I was still two weeks short of finishing. This is when they began to



threaten me. They wouldn't pay me for the extra two weeks and they didn't want to pay me to do the voice over work, so it's somebody else's voice on the video release. I wrote a letter to the Korean press, saying, 'Please don't go see this movie!' Again, when I get in these situations, I begin playing mind games with the producers. It was

hysterical and yet traumatic at the same time." In the movie, Mitchum stars as a C.I.A. agent.

In 80, Mitchum was set to star in MARIMBA by Wes Craven, but the movie (which was advertised in the trades) about marijuana harvesting was never produced. Mitchum was in Alejandro Jodorowsky's TUSK (also 80), as a hunter. Very few people have seen TUSK which has been described to me as a being a family film, unlike anything else by Jodorowsky except for the obsession with elephants (see SANTA SANGRE). It's about a little girl (Cyrielle Clair) who develops a psychic link with an elephant. The late Anton Diffring plays her father. The script was by Nicolas (DEATHSPORT) Niciphor.

"Now, that was an adventure! I think we spent 14 weeks in India, in and around Mysore. Alejandro is absolutely mad, but the kind of madness that comes with genius. At one point, at the day's end, I was sitting in the bar having what became a ritual "end of the day drink" with Anton. The drink was always whiskey "neat" (no ice) as is common in such countries because there WAS no ice! Anton was becoming more and more depressed as the shoot went along. His usual first words after the drinks had



arrived and the first deep swallow taken were always 'My God! The man's absolutely mad!' We would then exchange stories of personal observations from the day's shoot to support his theory. One day Anton seemed a little more morose than usual, if that was possible. After the first swallow, he continued to hang his head, slowly shaking from side to side. Finally, he looked at me and said 'I'm starting to worry that I'm losing my mind. Today when Alejandro explained something to me, I think I actually understood him!' I finished the film with a strong affection and stronger respect for Alejandro. Talking to him and watching him work taught me what a director is really supposed to be. There are probably not a handful of them in the world."

In *THE EXECUTIONER PART II*, Mitchum is an L.A. cop and Renee Harmon is a reporter after a mysterious hooded Nam vet vigilante killer. Aldo Ray is the police commissioner. It has no relation to *THE EXECUTIONER* or the *EXTERMINATOR* movies, but the deceptive title fooled a lot of people when it was released by 21st Century. *SERPENT WARRIORS* features Eartha Kitt as a snake priestess, Mitchum, Clint Walker and Anne Lockhart.

*A M E R I C A N COMMANDOS* and *NO TIME TO DIE* both co-starred John Phillip Law (PV #12) and *S.F.X. RETALIATOR* (or *THE HEROIN DEAL*) co-stars Linda Blair.

*PROMISES TO KEEP* was a Mitchum family TV movie. It starred Robert Mitchum, along with Christopher and his son Bentley. Bentley, a third generation Mitchum actor, was later in *RUBY IN PARADISE*, *DEMONIC TOYS*

and *TEENAGE BONNIE AND KLEPTO CLYDE*. In an interview to publicize the movie, Chris said of his father, "I wanted him to be proud of me. Whether he is or not, God knows. He'll never tell me. Until we did this picture together I never had any evidence he knew what I did for a living. We never discussed the fact that I was an actor. My father has never expressed an opinion one way or another about my doing anything." The next year Christopher received the Golden Reel Best Actor award in Indonesia. In 87, Robert showed up on *THE BOLD AND THE BEAUTIFUL* soap opera with Christopher's daughter Carrie.

"*SAVAGE HARBOR* was with Frank Stallone. This dear friend of mine, Jack Beckett, who's a DP/cameraman and was in Korea with me, called up and said, 'Hey, Mitch, c'mon, we need you to make this movie.' They had no up

front money and the guy who wrote it was directing it. Carl Monson, from what I understand, had a gambling debt to the mob he had to pay off and got them to finance this movie so he could make enough money to pay them in full. So they offered me short money on the front end with a profit participation on the back end. Carl ended up screwing me. He paid himself well as director and writer and on paper the film ended up just breaking even. Frank was the main star. They brought it in in about five days." (Monson also directed the 70s sex remake of *LITTLE SHOP OF HORRORS*, *PLEASE DON'T EAT MY MOTHER* -!)

Mitchum was in three 80s Eurocine/Jesus Franco projects. *ANGEL OF DEATH*, which Franco only co-wrote, featured Fernando Rey and Franco regular Howard Vernon as Col. Josef Mengele. In *DARK MISSION*, Mitchum stars as a C.I.A. agent after a Cuban drug dealer (Christopher Lee). Richard Harrison and Brigitte Lahaie are also in the cast. The outrageous horror movie *FACELESS* (PV #8) features Mitchum as a private eye hired by Telly Savalas to find his daughter (Caroline Munro). It's basically a gorier remake of Franco's *AWFUL DR. ORLOFF* (61) and features Helmut Berger, Stephane Audran, Anton Diffring, Lahaie and Vernon.

"Franco's an amazing man. You meet a man like that and it's hard to imagine him at any other time in his life. It's hard to imagine him as a child or a teen or a young man. His character is so well established as to what he is today. He's this old guy who kind of mumbles along. His fingers are permanently stained by nicotine from smoking. A pretty hefty drinker. He's just there in his creative world.



And his creative world is based on jazz. Franco's a very talented jazz pianist and a decent composer. He sort of scats with his direction. We'll be going along with the script and he'll just spontaneously throw in his own little twists that just come out of somewhere, like, WHOA! (laughs), where did that come from? That's a riff flying in on you! He's very interesting. His value of jazz is very evident in his film work. He was sort of understudy or protégé of Orson Welles. Orson had a large impact on his filmmaking too. In *CITIZEN KANE*, Welles did everything you're not supposed to do like shooting up a person's nostrils (laughs). I think Jess sort of does that too. He throws in the things that aren't 'supposed' to be there. He makes it work somehow."

In 90 Mitchum (who had been a Screen Actor's Guild



vice president) resigned from SAG after a bitter fight with president Patty Duke over labor issues. "LETHAL HUNTERS was a German/Indonesian co-production. THE ROAD TO HELL or something like that was the German title. The Indonesians liked me and I was a pretty big star over there. I ended up becoming very good friends with Indonesians. I did a few pictures for them and even wrote some scripts for them. One was JUNGLE HEAT. Another was originally TRIPLE CROSS and came out as LADY FURY, starring Cynthia Rothrock. They really didn't understand any of the more subtle scenes and character development I put in the scripts, so any time they came to a scene they didn't understand, they'd just cut it out and throw in a fight scene. When I finally saw the movie, I said, 'Jesus!, this doesn't look like my script at all! It makes no sense at all! I wrote it and I can't follow it!'

TOMBSTONE was a major release starring Kurt Russell as Wyatt Earp. "Most of my work was cut out. They cut about 42 pages of stuff out of the script, to downplay the other characters and place emphasis on Kurt Russell's character. So instead of this beautiful epic film, they cut it down to just a good action western." AFTERSHOCK is an American movie with Elizabeth Kitten as an alien. Mitchum, John Saxon, Richard Lynch, Russ Tamblyn and Michael Berryman all have small roles. REAL MEN DON'T EAT GUMMY BEARS is a German comedy with Ernest Borgnine, John Hillerman, Mitchum and his son Bentley. In JIMI, a biopic of Jimi Hendrix, Mitchum plays former Animals bassist Chas Chandler!

Sorting out Mitchum's many film titles is a nearly impossible task. He can't remember the (multi) titles of some and other features remain in limbo. About all the sometimes bad, even dangerous and/or non profitable situations his acting career has placed him in, Mitchum says: "We're here on earth to experience the human form. That's what our souls came here for because they don't have a form in their natural life. We're here for experience, so to sit there and have a safe life, punch a time clock everyday, yeah, you get through life, but you miss so much experience that you're really here to do. The pain, the agony, the threats and the fear are all part of the experience. To close that out of your life, to me, is a big mistake. It's just more sensory and emotional information that we're here to gather. So I'm here to experience what I can and hopefully not hurt anybody and maybe make it a little bit better place when I leave, and have a good time while I'm doing it. I enjoy it all! Even the bad stuff I enjoy, because, I figure after I die I won't be able to experience that again, so I might as well enjoy it now."

Mitchum is planning to produce two projects he wrote. "ODYSSEY, which is half funded is a ROMANCING THE STONE type action film to be shot in the U.S. and Bali. The other is SABU, a G rated family film in which an elephant is stolen from a boy in India to be used for breeding at a big game preserve in the U.S." Which reminds me, we were happy to help Mitchum locate a video copy of TUSK from VSOM.

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# Dolores Fuller

Interview by S. L. Duff



Born in South Bend, Indiana, Dolores, now in her 70s, still retains the common feminine characteristic of not divulging her exact age, but she was born (Dolores Eble) in 1923 approximately, to parents of Hungarian heritage. Her father was president of the Detroit Street Railroad. Her mother's maiden name was Dahms. Only three pounds at birth, she remained frail and couldn't hack the cold, so her (divorced) mom, a stenographer and artist, moved to California when Dolores was seven. The show biz bug bit early. As a pre teen, Frank Capra picked her from a group of kids to be an extra in the 1934 classic *IT HAPPENED ONE NIGHT* with Clark Gable and Claudette Colbert. "I was just glued to what was happening behind the scenes, they made rain come down when there was no rain in the sky! This was incredible to me as a young child."

By 17, the blossoming blonde was a runway model at the Biltmore in Los Angeles. She was also studying ballet and was and has remained a health and fitness enthusiast. "I've always had good habits. You know, vitamins since I was 16. I conducted a class of exercise and aerobics before this was even popular. I was only about 16 or 17 when I had a group of women doing a class I called *Body Beautiful*." (Coincidence? Read On!) "I always studied ballet dancing. I studied with Nico Charisse, who was the husband of Cyd Charisse. His brother Pierre and I did exhibition dancing. I was his partner for many years. But the idea of keeping your body strong with exercise and ballet lessons and swimming, this is very very important to health. And also, having a good healthy meal and not smoking and not drinking and not taking dope! This is the key to longevity and being able to function at your best."

In her 20s, she married home builder Donald K. Fuller, who was not supportive of a wife in show business. "He was afraid of losing me. He never got behind me or helped me with my talents at all." In fact, he didn't want his voluptuous wife going anywhere unchaperoned, so her mother-in-law accompanied her even to the grocery store. "I wasn't allowed to be seen in public for fear that someone

would capture me! I had a great figure and face and everything, so she would have to go with me everywhere I went. So, I finally talked her into going into Hollywood." (At the time she lived in the L.A. suburb of San Dimas - just like Bill and Ted) "I got tickets to the *QUEEN FOR A DAY* show, and on the show, you fill out a card saying, 'If you were chosen Queen for the day, what would be your utmost wish?' I said, 'to be on the show!' I was chosen Queen and got on the show and I guess I did so well that they told me I had a steady job!" Fuller was the show's Gustinette Girl, modeling slippers. "They were very glamorous, in a rainbow of colors. That's how I broke away. Having to drive into Hollywood every day for my job enabled me to do many other things, because the job only lasted an hour, and then the rest of the day while I was in there, I was meeting other interviews. I was able to support myself in other words, and get a divorce. In those days, you had to wait a whole year before your divorce was final."

Ed.: *QUEEN FOR A DAY* began on the radio in 1945 hosted by Jack Bailey and later became a five times a week afternoon TV show and lasted until 64. As a kid who watched way too much TV, this show, aimed at housewives, was an unforgettable experience, a real guilty pleasure. When nearly every program (except maybe *THE HONEYMOONERS*) showed how prosperous and happy post war Americans lived, *QUEEN FOR A DAY* showed real sobbing women telling how they were so poor and miserable that their kids had to sleep on the floor and all they wanted in life was a bed for them. An audience "applause meter" would indicate which of the contestants' hard luck stories had touched them the most. A cape was put on the winner who sat on a throne and was crowned by the host. She'd cry and sob happy tears as she learned that her (modest) wish was coming true and that the program had a new bed for her (probably a no charge trade off from a prosperous sponsor). Jack Bailey (with a perfect pencil thin mustache) was also the voice of Goofy in Disney cartoons. "He was congenial, lots of fun."

In the early to mid 50's, Fuller garnered more TV



work with Danny Thomas (ALL STAR REVIEW, "At least six shows"), Bob Hope (CHESTERFIELD SOUND OFF TIME or COLGATE COMEDY HOUR), THE RED SKELTON SHOW, Johnny Carson's first variety show (called EARN YOUR VACATION) and even SUPERMAN (The Wedding Of Superman episode in 55). She met Dudley Manlove (later in PLAN 9) on THE LINEUP (they played man and wife). She appeared with Hope a lot, causing some degree of jealousy from Dolores Hope, who was slightly older and didn't appreciate the way ol' ski nose ogled Fuller. She also worked on THE DINAH SHORE SHOW as Shore's double, primarily for lighting purposes during rehearsals. "If she had a guest like Gene Kelly, I would get to dance with him while they lit the scene. This was three days a week, and then on the Friday night show, it was called CHEVY SHOW (Shore was a frequent hostess - 55/56), I would have speaking parts."

Dolores was soon appearing in films. Among her earliest were OUTLAW WOMEN (PV #5) and MESA OF LOST WOMEN, both by producer/director Ron Ormond. OUTLAW (co-directed by Sam Newfield) is a Cinecolor comedy western starring Marie Windsor. The cast includes Allan Nixon, Jackie Coogan and Lyle Talbot. It was released by Lippert, where Ormond produced or directed 22 features. The better known and much more outrageous MESA (released by Howco) was co-directed by Herbert Tevos. It also featured Nixon and Coogan (as a mad scientist) and Talbot narrated. The females (most played spider women) included Tandra Quinn, Katherine Victor (later in Jerry Warren movies), Mary Hill (later in BEAST FROM 20,000 FATHOMS), Dolores Fuller and her friend Mona McKinnon. Fuller's roles in these two movies (possibly shot back to back) were small but it is notable that she worked for Ormond (who later made exploitation classics like PLEASE DON'T TOUCH ME and THE EXOTIC ONES) before Ed Wood. "I did several pictures with him and I was able to get my girlfriend, Mona McKinnon, who also did PLAN NINE FROM OUTER SPACE for Eddie, I was able to get her into the picture. I was able to get her a Screen Actors Guild card by talking Eddie into writing a part for her in JAILBAIT."

"They were a caliber of B pictures like Eddie Wood's. We didn't go out on location, we did MESA OF LOST WOMEN in the studio. There were some sets, you know, trying to look like there were trees.

We wore long metal fingernails and sexy, short outfits. It was with people we liked, we liked Ron Ormond a lot. I never thought it was going to be a great picture, but it was fun. Nothing that would ever make history." Trivia freaks might notice that the maddening guitar/piano score for MESA later popped up in JAILBAIT (and several other Ormond movies). According to Philip Chamberlin (Dolores' husband), this was "because of Charlie Clemmons, who was the soundman on both. It was public domain music, so he didn't have to pay for it."

In 53, Fuller appeared in BODY BEAUTIFUL, released by Savoy Roadshow Pictures. Miss Body Beautiful Susan Morrow (who was also in the 3D CAT WOMEN OF THE MOON the same year) starred with Robert Clarke. Producer/director Max Nosseck (known for his Lawrence Tierney gangster movies) later made the famous nudist colony movie GARDEN OF EDEN, but BODY, even though it was advertised as being scandalous, was about a model and by all standards was pretty tame. "There were a lot of beautiful women in that. It was a time when, not like today, you couldn't show off your bust lines.

If you had cleavage showing, the wardrobe lady would come and cover you with gauze and stick gauze in your outfit so not much cleavage would show, and I had a lot of it in those days."

There were other small roles in 53. GIRLS IN THE NIGHT was Universal studio and director Jack Arnold's follow-up to the 49 JD classic CITY ACROSS THE RIVER (49). Fritz Lang's THE BLUE GARDENIA, from Warners starred Anne Baxter and Richard Conte and featured

Raymond Burr, Nat King Cole and future Superman star George Reeves. She was also in two 3D films, THE MOONLIGHTER, a western from Warners starring Barbara Stanwyck and Fred MacMurray and COLLEGE CAPERS, a short from Lippert. MacMurray gave her some useful acting tips, instructing her not to "telegraph" what she was about to do with her eyes before she hauled off and slapped him in the face.

It was in 1952 that Fuller met Ed Wood, who had no feature credits to his name yet. His screenplay for THE LAWLESS RIDER (made in 52) was uncredited. "He had an ad in Variety for actresses. I was going through my divorce, I'd been married for 12 years and I had two sons, and I was living with Mona McKinnon. I took Mona with me and Eddie and I just hit it off. His eyes were beautiful green and



Is Ed Wood Jr. GLEN OR GLENDA?



penetrating and when I found out he was a writer and director as well as a producer, this was very interesting to me. He was working with Alex Gordon on the JAILBAIT script and here I was, a girl making pretty good money and I wound up supporting him, but it didn't matter because we were having such a great time together, doing what we wanted to do. His dreams were my dreams. He told me right away, 'I'm gonna make you a star!', but I just laughed it off."

Ed Wood's story has been told and retold, even made mainstream via the Tim Burton bio-pic. Dolores says much of the film is accurate, particularly the segments about Wood's partially autobiographical GLEN OR GLENDA. Fuller, who had the largest acting role of her entire career, was basically playing herself. She's

Dolores, living with Glen (Wood). Wood indeed came along at the right time to pull producer George Weiss and Screen Classics out of a bind once he'd lost his potential subject, Christine Jorgensen. The movie was made fast. "I challenge any writer to write a script in four days, and it was shot in five. It was quite a feat to be able to do that. To that point, I didn't know the truth about him being a transvestite. I had never seen him in a wig or full drag, I'd only seen him in the angora sweater. He was apparently going through a lot of anguish because he wanted to tell me he was afraid. When he gave me the script to learn, he only showed me my part, and of course, I didn't want him portraying our life on the screen, but I didn't know to the extent of him dressing fully like a woman, 'cause I wasn't allowed on the set during those scenes. When I saw the full picture, I wanted to crawl under the seat. Then I had to try to understand his anguish. I knew that he loved me and I loved him, but there was this underlying thing of not being able to tell the truth, and this was how he was able to tell the truth." Fuller, being of Hungarian descent, got along especially well with Bela Lugosi (who was top billed as "The Spirit") and liked to feed him goulash.

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# LOST WOMEN

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Wood followed GLEN OR GLENDA by directing JAILBAIT (filmed as The Hidden Face). He stayed behind the cameras for the convoluted crime story but cast Fuller as Marilyn Gregor, daughter of plastic surgeon Dr. Boris Gregor (Herbert Rawlinson) and sister of Don Gregor (Scott McCloud, the real star). Timothy Farrell (PV # 14), who had narrated GLEN OR GLENDA, also has an important role. Also with Lyle Talbot, Mona McKinnon and Mr. Universe Steve (Hercules) Reeves who became a friend. The publicity though went to Vogue model Theodora Thurman. Wood and Alex Gordon's screenplay copied a 35 British movie called LET 'EM HAVE IT (or FALSE FACES). Howco (a company Dolores had already worked for) released the feature. The movie ED WOOD totally skips over JAILBAIT. "Somehow, that's not as famous. We feel that it was the best feature that he made, probably because it's better maybe it's not as unique."

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# BRIDE OF THE MONSTER

Other 54 roles were in THE RAID, a Civil War adventure with Van Heflin and Anne Bancroft from 20th Century and PLAYGIRL, starring Shelley Winters as a woman involved with a gangster (Barry Sullivan) from Universal. THIS IS MY LOVE (filmed as Night Music), a drama starring Linda Darnell and Faith Domergue, was from RKO. Darnell later rented Fuller's New York penthouse. BRIDE OF THE MONSTER, starring Bela Lugosi, was Wood's third and last feature with Fuller. The way Fuller lost the female lead to an investor (Loretta King) is shown in ED WOOD. She ended up with a few lines. Some people think Fuller and Wood were married. "We just lived together, and he asked me to marry him every day. The first year I said I couldn't because the divorce wasn't final yet, then it got so I found out a little more about his transvestism and I wasn't sure. I loved what we were doing together and I enjoyed him immensely, and then we got Bela Lugosi as a dear friend, and working with him, there looked like there was a future. But then, his drinking started to become more towards the last, I guess because of his heartbreak of everybody making money off of his movies except himself. He couldn't quite cope with everything that was going on."

Given the Wood legacy, the notion that anyone was making bank off his films might seem farfetched,



but his most commercial feature, *BRIDE OF THE MONSTER* was profitable. "We started out with practically no money in the first place, so we'd have to give away shares, have to give away too much by the time the picture was done, Sam Arkoff made a very tough deal with Eddie. We couldn't pay the lab costs to get the movie (*BRIDE OF THE MONSTER*) out when it was supposed to be shown at a premiere. Arkoff was in a tiny little office, hardly room for a desk, and pretty soon, American International was open. I know that Eddie's pictures helped launch some of Arkoff's career."

Fuller takes considerable exception to the way she was portrayed in *ED WOOD*. "I can't say who should have played my part, but certainly not Sarah Jessica Parker. The writers did not portray our love and our working together and our trying to fulfill our dreams. It portrayed me as a young actress just out for anything she could get, and tough, and I was anything but tough. And, I did not smoke, never have smoked. Just the way she played my part was nothing like me. The fact that she didn't do any research I think was highly unprofessional. Lisa Marie went to see Vampira and took her to lunch and dinner and out shopping and the same with Kathy (Wood) played by Patricia Arquette. They spent time finding out about the character they were going to be playing. Whereas Sarah Jessica Parker, she never even bothered to phone me and do any research. I thought that was very unprofessional of her. And then she feels I'm such a bad actress! She said it on Jay Leno's show and others, she hurt me terribly. She said, 'What do you expect from my acting? I'm playing the part of the worst actress in the history of films.' Parker also repeated this insult in promos for *ED WOOD* showing on cable TV.

With Wood's drinking on the upswing, Fuller left him and moved to New York. (Wood stayed with Kathy Wood from 56 until he died in 78). Fuller began taking acting lessons with Stella Adler, working on singing and songwriting (an ongoing pastime that goes back to her first marriage, although Mr. Fuller discouraged it) and launched a nightclub act. She was also in a June Allyson movie filmed in NYC that had Chuck Connors in an early role. "We had to change in the car." A dinner date with producer Hal Wallis sent her on a whole new career in the 60s. "I knew he was doing the *BLUE HAWAII* movie with Elvis and I wanted to have the part of the school teacher and go to Hawaii with Elvis! But, when he heard my songs, he said, 'Dolores, why do you want to be an actress when you can write like this? I want you to work on my picture as a writer.'"

Primarily with partners Ben Weisman and Fred Wise, Fuller (sometimes as Dee Fuller) placed songs in 10 Elvis movies. She hit #23 on the charts right away with "Rock-A-Hula Baby." "I Can't Help Falling In Love" (also from *BLUE HAWAII*) had been a #1 hit. DJs then flipped it over and started playing "Rock-A-Hula Baby," making the single a double sided hit selling over a million copies. The soundtrack LP went to #1 and stayed on the charts for 79 weeks. "Steppin' Out Of Line" was used in the film's score as an end title instrumental. Elvis later recorded a vocal and it appeared on the *Pot Luck* LP, which went to #4 in 62.

More Fuller tunes showed up in nine more Elvis movies. *KID GALAHAD* (62) featured "I Got Lucky." A six song soundtrack E. P. was released. *IT HAPPENED AT THE WORLD'S FAIR* (63) had "Beyond The Bend." The soundtrack LP went to #4. *FUN IN ACAPULCO* (63) had "You Can't Say No In Acapulco." The soundtrack went to #3. *KISSIN' COUSINS* (64), produced by Sam Katzman, who had backed Lugosi movies in the 40s, had "Barefoot Ballad." The soundtrack went to #6. *ROUSTABOUT* (64), co-starring Barbara Stanwyck who Fuller had acted in a movie with, had "Big Love, Big Heartache." The soundtrack went to #1. The infamous "Do The Clam," later recorded by the Cramps (probably well aware of its Ed Wood connection) was in *GIRL HAPPY* (65). The clam dance was choreographed by David Winters, who later made exploitation movies (like *THE LAST HORROR FILM*) and formed A.I.P. video in the 80s. Jackie Coogan, from Fuller's Ron Ormond days, plays a cop. The soundtrack went to #8.



Her title song for *SPINOUT* (66) inspired the producers to change the title of the movie (from *Raceway*) and made it to #40 on the charts. A special DJ theme song single also had interviews with Shelley Fabares, Deborah Walley and Diane McBain. *SPINOUT* featured songs recorded with legendary guitarist James Burton. The soundtrack went to #18. *EASY COME, EASY GO* (67) featured "I'll Take Love." A six song E. P. was released. *CHANGE OF HABIT* (69), Elvis' last film as an actor, had one last Fuller song in it, "Have A Happy." Presley movie #32 had no soundtrack release. Fuller had written songs for 10 Elvis movies, which appeared on 8 chart albums. "I still get royalties, thank God" (laughs).

The songs were demo-ed for about \$600 each with Weisman producing and arranging and future country pop star (and briefly a Beach Boy) Glen Campbell singing. Twelve teams of songwriters under the publishing aegis of Freddie Bienstalk's Hill And Range, Presley's publisher, would submit demos from



- 34 **IT HAPPENED ONE NIGHT** (RCA)  
 52 **OUTLAW WOMEN** (Monterey)/**BOOTHILL MAMAS** (Raedon)  
 53 **MESA OF LOST WOMEN** (Sinister)  
**GLEN OR GLENDA** (Rhino)  
**THE BODY BEAUTIFUL**  
**THE MOONLIGHTER**  
**GIRLS IN THE NIGHT**  
**THE BLUE GARDENIA**  
**COLLEGE CAPERS** (3D short)  
 54 **THE RAID**  
**PLAYGIRL**  
**JAILBAIT** (Admit One, Sinister)  
**THIS IS MY LOVE**  
 55 **BRIDE OF THE MONSTER** (Admit One, Sinister)  
 50s TV **QUEEN FOR A DAY** (4 year regular),  
**SUPERMAN, THE LINEUP** (aka **SAN FRANCISCO BEAT**), **IT'S A GREAT LIFE** (aka **THE BACHELORS**), **THE GREAT GILDERSLEEVE**, **THE DANNY THOMAS SHOW** (6 times), **DRAGNET**, **RED**

**SKELTON, THE DENNIS DAY SHOW, EARN YOUR VACATION, BOB HOPE, THE DINAH SHORE SHOW**

FILM CLIPS, INTERVIEWS...

- 82 **IT CAME FROM HOLLYWOOD** (Par.)  
 92 **THE ED WOOD STORY: THE PLAN NINE COMPANION** (MPI)  
 94 **ED WOOD - LOOK BACK IN ANGORA** (Rhino)  
**SON OF INCREDIBLY STRANGE FILMS** (UK, shown on Discovery Channel)  
 95 **THE HAUNTED WORLD OF ED WOOD**

SONGS: **BLUE HAWAII** (61), **KID GALAHAD** (62), **IT HAPPENED AT THE WORLD'S FAIR** (63), **FUN IN ACAPULCO** (63), **KISSIN' COUSINS** (64), **ROUSTABOUT** (64), **GIRL HAPPY** (65), **SPINOUT** (66), **EASY COME, EASY GO** (67), **CHANGE OF HABIT** (69).

Thanks to Phillip Chamberlin, Tom Weaver, Robert R. Rees, Hollywood Book and Poster and Rudolph Grey's Nightmare Of Ecstasy book.

which the given film's final songs would be selected by Bienstalk, the director, Colonel Parker and sometimes, but certainly not always, Elvis himself. Fuller's memories of Parker are less than fond. "I was fighting a world where there weren't too many women doing what I was doing. Colonel Parker, he was never very nice to me. He was nice to Ben Weisman, my co-writer, so it doesn't matter, but he didn't particularly like women on his team."

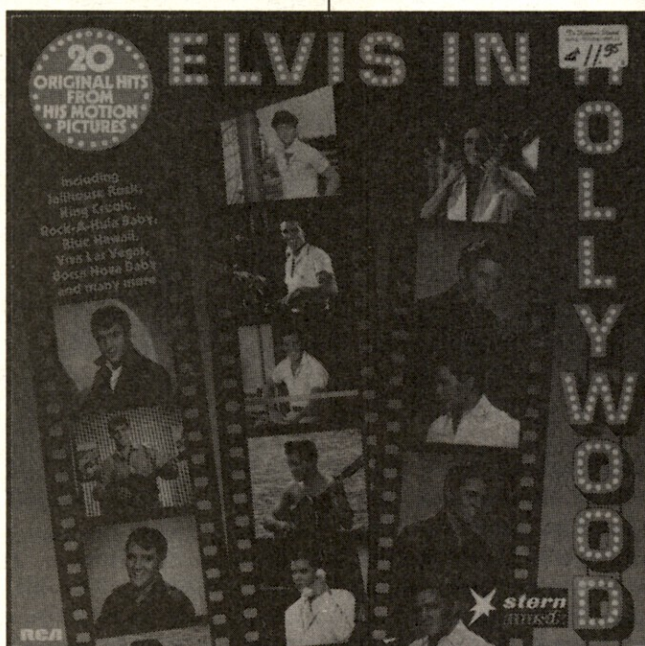
"A lot of the songwriters were under contract for about \$150 a week, put in a room with a piano all day, where everything they wrote belonged to Hill and Range. I couldn't work that way. I had a penthouse, and when I got to feeling creative, I wrote. When I got a script, I took off the phones and just worked with my co-writers. My years of experience working behind the scenes of films, and understanding what the directors wanted from the films, the emotional impact of the scene, that's what gave me a better understanding to motivate the plot than a lot of the teams of writers, and that's the only way that I could knock them out of the box, so to speak."

"I was invited to the set many times by Hal Wallis when they were shooting the scene that my song was in, like "Do The Clam" for instance. We

were at MGM studio and there was sand and beach scenes, you know, and these beautiful young girls in bikinis dancing around, gyrating sexily, and I'm sitting in a director's chair that Hal Wallis put me in, watching the whole scene, and Elvis comes over to me and invites me to his house. 'We're having a little get together tonight, would you like to come?' I thought it was pretty cool, him leaving all these 18 year olds to come over and talk to me."

Fuller had an impressive and ongoing music career. Mainly a lyricist, although frequently the architect of the vocal melody, she has worked with three Academy Award winning composers: Nelson Riddle ("Marriage On The Rocks"), Sammy Fain ("How Can Anybody Keep From Singing") and Jimmy Van Heusen ("Sad Eyed Baby"). She wrote songs for Peggy Lee ("Losers Weepers") and wrote an instrumental ("I Wish I Were You") for Duane Eddy's Twangsville LP (65). Her personal favorite is "Someone To Tell It To," written with Van Heusen and recorded by Nat King Cole on his Where Did Everyone Go LP (60) That song, Dolores hopes, is about to experience a revival, as it is used in **THE HAUNTED WORLD OF EDWARD D. WOOD JR.**, Brett R. Thompson's documentary.

In the early 60s, Fuller tried her hand at running



*German Elvis compilation with two Fuller songs.*





a boutique label, Dee Dee. She signed Johnny Rivers and he cut four songs in Nashville with Ricky Nelson's band (James Burton on guitar). The recordings were financed by Desilu (Desi Arnaz's company which had also produced some of the TV series Dolores appeared on). The pre-hit songs showed up on a Coral LP (also with Trini Lopez tracks). She also discovered and managed Tanya Tucker, convincing producer Billy Sherrill to sign her to Columbia in

72. Fuller's "I Love The Way He Loves Me" was the B-side to the Alex Harvey penned "Delta Dawn," a #6 country hit which crossed over (courtesy of Helen Reddy) the following year. Tucker's dad soon elbowed Fuller out of the picture and took over as her manager.

Dolores maintained a low-key acting career while all this was going on. By the 70s, she had settled in Las Vegas ("to escape the traffic"). She produced lounge shows for the casinos and managed local talent, while maintaining a TV career with parts in several made for TV films. In recent years, she's gotten involved in a Vegas-based computer company called The Ramp, which teaches novices about the Internet. She still writes songs, and with producer Jerry Marcellino and co-writers Weisman and Chamberlin has produced a score for the lost Ed Wood film, *CROSSROADS OF LAREDO*, which debuted at the Munich Film Festival. Dolores was the guest of honor. The 20 min. *CROSSROADS OF LAREDO* with it's new soundtrack was even reviewed in *Variety*. *CROSSROADS* (48) was started once Wood and pal C. J. Thomas got discharged from the Army. Thomas inherited some cash and Wood, all of 23, suggested they become film producers. They rented a ranch in Saugus, outside of L.A., and did most of the shooting there in one day. A burial scene was then shot at the Hollywood Bowl. "I wrote a song called 'Dust Of Laredo' that goes over the death scenes, the death march. Eddie wanted the 'Streets Of Laredo' song, he kind of wrote the script around that, so I had to do a new version of that using my own lyrics. If there were any

dialog, it was lost. There was sort of a script. We made the music and did a narration." Country Music Hall of Famer Cliffie Stone is the narrator.

The soundtrack's vocal performance is by one Elvis Aron Presley Jr., who apparently has court verified proof that he is the illegitimate son of Elvis and the king's co-star turned nun, Dolores Hart. Hart co-starred in *LOVING YOU* (57) and *KING CREOLE* (57). "Elvis was going into the service. Colonel Parker forbade them to get married. He said it was not going to be good for his career to get married and have a kid at this time and you've got to have an abortion. And she was a strict Catholic and refused, so she ran away. In fact, she went to circus people and it was the Jarvis family, who were tightrope walkers and who had lost a baby boy, that adopted him. And they're Yugoslavian people and the Colonel felt, 'Well, nobody will ever know, because they're going back to Yugoslavia.' I have no doubt that Dolores Hart, who is now in a nunnery as Mother Superior, is his mother, because Elvis and she had many years together, very much in love." Ed.: Hart went to the same convent (in Bethlehem, CT) as the Colonel's sister. Actually Hart didn't retire from acting and join the nunnery until 1963, but that doesn't disprove Elvis Jr.'s story. Elvis Jr. plays mostly in Canada.

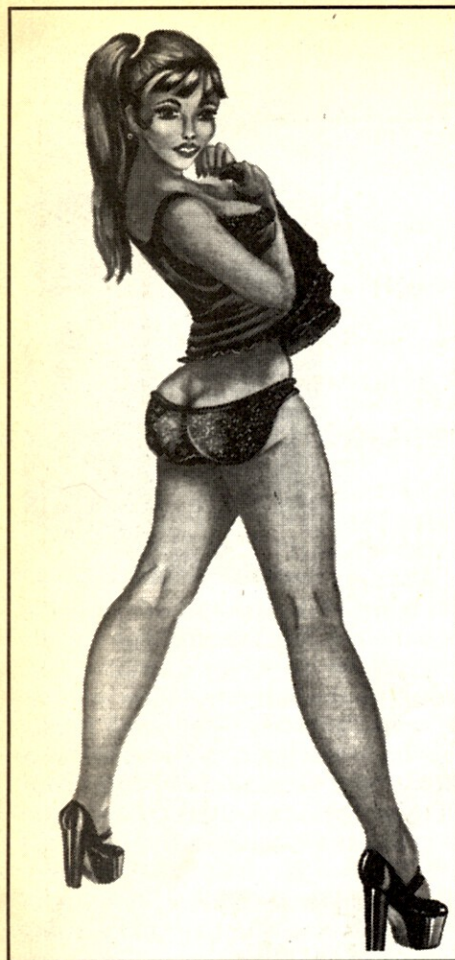
As fate would play it, not only is Dolores successful, but now, in her 70s, she's famous. "It's certainly unexpected in my life. I'm sorry it comes so late in my life, I wish it had come when I was younger, but I just do the best I can with it. I feel that Eddie died without finishing his life's work. I feel compelled to make my contribution in filling in the gaps, like the movie he made that didn't have any sound. I don't know how successful this merger's been, but it's like I'm helping him to finish what he didn't do, like his spirit is still working with me. My lyrics are really a tribute to him and this movie. 'The dreams he carried were hardly begun/the songs in his heart were left unsung.'"

Fuller's book, *EDDIE AND ME: MY BIZARRE LIFE WITH ED WOOD JR.* should be published this year.



Dolores today (photo by Eric Caiden).  
Above - recent Rhino re-releases.





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# L.Q. JONES

## PART 2

Interview by Justin Humphreys

*Famous character actor L. Q. Jones was born Justice Ellis McQueen (L.Q. Jones is the name of his character in his first movie!) in 1927 in Beaumont, Texas. Since 1954 he's been in "160" features and "700" TV shows. He's also written, directed and produced and is a member of the Cowboy Hall Of Fame.*

When Peckinpah got the chance to direct his first feature since his MAJOR DUNDEE and CINCINNATI KID problems, he made sure to make a movie nobody could ignore. Many consider THE WILD BUNCH (69) his best feature. "Wrong. It is considered that, but everybody's welcome to an opinion. Sam and I were in contact with each other all the time, and I knew he had a project, didn't know what it was 'cause he didn't talk about it till he was ready. And whenever he was ready he just sent us a script and said 'This is what I want you to do.' There were about six or seven, actually about ten of us in his group, his stock company as it were, so he had Strother, Warren, Ben Johnson, R. G. Armstrong, John David Chandler, and Sam would either call you and say 'I want you to do something,' or he'd send you a script and say 'This is what I want you to play.' And you'd read the script and there'd be two lines in it about your character. But you knew better. You knew what he was going to do, so you just made your deal, and went about your business. Because once he got there, he started changing things around because he knew us, he was comfortable with us, we could carry this stuff to his satisfaction in how he wanted it done. And so what you started out with didn't really make any difference because it was gonna be changed so much."

"And we were down in the town where we were stuck making the picture. In my house was Ben Johnson, Warren Oates and myself. Bob (Robert Ryan) had a house to himself. Turned out, I spent a lot of time, since we worked in the same group, with Bob. Just he and I, we started jogging together, walking together, get into poker games, fights, and we became really good friends and at

that point in time, he was going to do Lou in A BOY AND HIS DOG for me, until he got ill. He, Bob Ryan, Jimmy Stewart, Henry Fonda, and I forgot who the fourth one was, had a company that went out when they were available in the summertime to do plays. They had a very close company, just those four and they would do 'em and they would give all of the money to a charity associated to the Screen Actor's Guild. And Bob invited me to join the group and I'd sold my seat in hell to do it except I couldn't afford to take three months off and not make any money at that point in time. So I had to pass, but I would have thoroughly enjoyed it."



With Strother Martin in  
THE BALLAD OF CABLE HOGUE

wardrobe, some on THE WILD BUNCH, but more on PAT GARRETT, but if you will notice each one of the characters, and there are, you got a pretty heavy load right there when you talk about Bob Ryan, and Albert Dekker, notice their wardrobe, and then pay attention to what happens through the rest of the piece. He's very touchy about that. Then you look at Strother and the cross with the bullet, me with my ponytails. For some dumb reason, it'd take thirty, thirty-five minutes every morning to put them on. Also I was wearing a collodion scar. We don't use 'em anymore because, like in that one, I used that scar, and we did the picture, took four months. And Sam insists that whether you work or not, he wants you there. Wants you in wardrobe, and you may sit around all day and do nothing, but he wants you there. And you're made-up. And I had the collodion scar put on every day, and it almost did me in. I went probably for a year with that scar on my face before it finally smoothed out. That's one of



the reasons of course we don't use collodion anymore, 'cause it tends to injure the tissue."

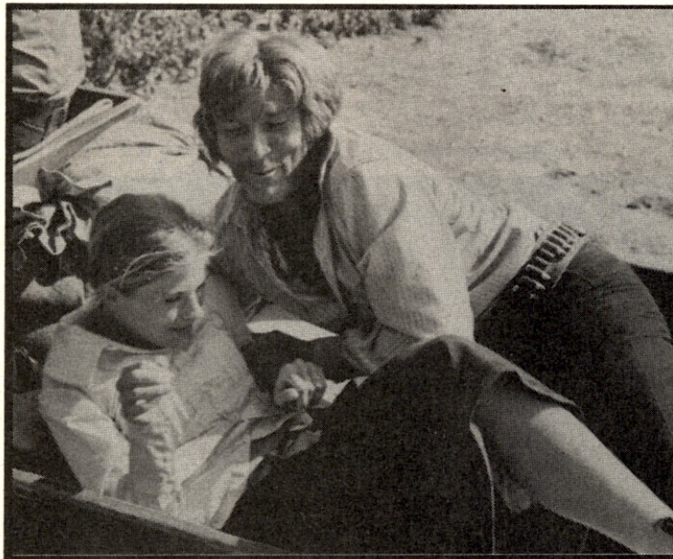
Jones' death scene was cut from the final version. "It was one of those things where we are leaving with the bodies, and of course in the picture, in most of the versions, you stay on Bob Ryan who's seated at the door of the compound where everyone has just streamed out. And Eddie O'Brien rides up and they have a conversation. You hear, in the distance, gunshots. There are three of 'em and there's a slight break at that point. I've forgotten exactly, whether it's slightly before Eddie gets there or just after he gets there, I'm not sure which. At any rate, what he then did was to go out, and of course he looked for the rockiest place in the entire state of Mexico, and then we did the shooting of Strother, of Paul and myself. He wanted to find out first if it was going to kill anybody, so he used me. And the way we rigged it, it would be the off-stage shot. We rigged a step on the saddle. So we rigged the step and what I had to do was go up and back to clear the horse. I do that. Now, first off I have a trigger, a squib, so that you can see that I am shot. So I triggered the squib, dropped the reins, dropped the rifle, went up, and back, luckily I went far enough in both directions to clear the horse, and then I started spinning in the air.

My head went down, and I started rolling over.

Well, I had the duster on and the pigtail, and now it becomes a ballet because the duster fanned out in the air like a skirt. The pigtail stuck out like wings. I had to then trigger another squib, so that I got shot in mid-air, and I cartwheeled, totally on my side, hitting the rock of course. My head slammed to the ground, we're in extraordinary slow motion. The blood squirts out because I triggered another one. The head slams to the ground, it comes up, you can see it, back down again, up again, each time, going not quite so far, so that my head backed off the ground, like at least three times, maybe four, but the way it worked out, the way he had cut it, and they did the same thing with Strother, which wasn't quite as much, and Paul which was less, by far, than either one of ours, just the way it worked out, and when it was cut, it looked just totally like a ballet. You're coming off the horse, Strother's coming off the horse, the big blood spray is in the air, the pigtails are flying, the duster's going, it was just, really extraordinary to watch it. But then the version got too long and he couldn't leave it all in, so we pulled it out. It may have made it in a couple of versions, but I'm not sure." THE WILD BUNCH is now available in a digitally restored widescreen letterbox format 144 min. video or laser disc (with extras).

Immediately after THE WILD BUNCH, Peckinpah made THE BALLAD OF CABLE HOGUE (70), also for Warners. Jones and Strother Martin (teamed together

again) abandon Cable Hogue (Jason Robards) in the desert. "Strother and I are the ones that decided, or Sam decided to have him do Bowen because of the stuff at the end that he wanted. We are the ones that precipitate everything. Everything hangs on us. First of all, the committee, are committed to happening. He (Robards) waits for us to come back. He knows we gotta come back. I'll tell you a Strother Martin story. Strother and I finished, 'cause we started with Jason, Strother and myself. We did our stuff and then left—Strother and I. Strother came back here, I went to Santa Fe to do THE McMASTERS and we, I think we're into a five or six week, maybe a seven week shoot, I forgot what it was. Sam and them went ahead with BALLAD. And, towards the end of McMASTERS, Sam had Sheila, now Sheila Claig,



THE HUNTING PARTY – with Candice Bergen

was his production secretary, mine later, super, super production lady. Had 'em call and talk to production on McMASTERS and say 'We need L. Q. for...' and they mentioned the date, which was I don't know, four or five days hence. 'Can he be free?' And they checked with the producer checked with the director, and both of 'em said no! We've got a huge scene to shoot that day. And he was right.

They were bringing in, oh, they must have had 150 extras and all of the principals in the cast. And it was gonna be a tough two days to shoot it. And Sheila said Okay and that was it. So, a couple of hours later, she called back and said 'Is there any way you can schedule it, so that L. Q. can get off on, let's say, two o'clock on Saturday afternoon?' And they said 'No! We can't do it. We're not gonna screw up our picture for yours.' Thirty minutes later she calls back and said 'Are you...' And they said 'Okay, okay. Tell you what we're gonna do. We will try, we cannot be sure. We will try and shoot it so that L. Q. is free along about two o'clock. Now, I don't know what the hell you're gonna do 'cause we're in Santa Fe, and you're outside of Las Vegas.' And they said 'Don't worry about it.' That Saturday morning, a plane showed up, a private plane, about nine thirty in the morning. And called up and said 'I'm here to pick up L. Q.' And they said 'You can't have him! You can't have him maybe at all, but surely not 'till two o'clock.' They said 'Okay.' And they screwed things around and fixed it up, like they got rid of me along about 2:15.

They had a car. I jumped in the car, rushed to the airport, jumped in the plane. We took off in a beeline. The weather was shitty, but we still got here, got to Las Vegas, or at least where we were out at Echo Bay, probably it was about thirty minutes before we lost the light. They had a limo at the private landing strip pick me up. Had the wardrobe in the back seat. I'm changing, we get to the location and we're shooting a sequence we didn't anymore need than God needs little green apples. We already had



it. But Sam was being the pain in the ass that he always wanted. He had brought Strother back from L.A. Strother is standing there. It's the scene where we abandon him where we take over the mule. Okay? We already had it. That's the stuff we shot first. Sam says Okay, and (cinematographer) Lucien (Ballard) says 'You're about to lose the light Sam. You got maybe, fifteen, maybe twenty minutes. That's it.' Well, in coming in, Strother screwed up. Did something wrong. Well, Sam went ape. Lucien says 'Sam, you got about eight minutes left now, that's it.' 'Okay.' Get back. 'Strother I'll kill you if you do anything wrong.' We do it, we ride by the camera, and then I fucked up. Well...actually, I hadn't, yes I did. I screwed up. I totally screwed up but we went on. We didn't stop. Got all the way through with it. We could hear, because now we were a block and a half a way from the camera, and we hear 'Cut! (imitates wailing) stupid, ignorant, terrible person. You will never work in my pictures again. I will see to it you are drummed out of the business!' And I said 'Sam, listen, if those...' He said 'L. Q., you keep out of this. Strother, you have worked in your last picture. You will

shows up on the ten best of the year. It is a very strange picture. If you look at it and realize what is happening. It's uneven. There's some good places in it and bad ones. But it really was a good attempt to work a story about witchcraft. It's stranger than first appears and it's one of the really enigmatic endings you will find in a motion picture. I don't know what they're doing with it. We sold it, we sold ten percent of it to Columbia. And I myself was talking, I was at a breakfast with Jimmy Coburn, and Bud Boetticher. Roddy MacDowall and I fell in conversation with a guy who works around Columbia, and I said 'For Christ's sakes, find out what they're doing with that picture! I don't even have a copy of it.' Because we had tried before and got over into Columbia and the hierarchy and nobody knew where it was. So we're still trying to locate it, we'll see. I don't own it anymore because they had spent so much money on it. Of course they didn't but it looks that way. It's in debt, but who knows what that means."

Peckinpah made three features (STRAW DOGS and two Steve McQueen movies) before hiring Jones again for PAT GARRETT AND BILLY THE KID (73) at

MGM. Jones is featured in a scene where the sheriff (Slim Pickens) is shot. "Well, I've really forgotten but it seems to me, that it called for the scene to end up right there in front of the adobe shack we were in. Slim gets shot, eventually dies, Cody (Elisha Cook Jr.) is taking care of him, I've been killed. But with the place we started working, of course Sam's always looking for an edge, and when he got to a certain point, we were through with it, and rather than doing the death scene just out in

front of the adobe hut, it was later in the afternoon, very late in the afternoon, and Sam loved that kind of an ambiance. And so he whipped on the other side of an itty bitty stream that was there, and had Slim wander down and die close to the water. You also remember when you were first introduced to Slim, he was building a boat. A boat that was going to take him out of the mundane life that he lived. He hung it on that, and took him down to the water to have him die. And Slim did a magnificent job with the scene. The lighting, of course, contributes to it, the camerawork contributes to it and the diversity, the texture of the way Sam likes to work. Humongously busy active, violent scenes, buttressed by very soft, almost sweetness, so you get the impact of both. So you have this violent shootout in the thing, followed by almost something you'd expect in Forrest Lawn. With this little stream, meandering through it, light, like his life is ebbing out. This is the water which he loves, is no longer within his reach. So, all these things work, it's like the opening of THE WILD BUNCH with the burning, first the ants, and the scorpions, and then set fire to them. But who sets fire to 'em? Children! Right. That's a stock in trade with Sam. He did it very well."

A BOY AND HIS DOG (75) was Jones' fourth, last



THE McMAISTERS starring Brock Peters.

never again make another dollar bill from this picture. If I'm not restrained, I may kill you on the spot.' He was all over him. I now said 'Sam...' He said 'Stay out of this L. Q.' I left, went over, picked up a cold drink. Took me about four or five minutes. I wandered back, he is calling Strother everything on the face of the earth. Finally he hit a spot where he had to breathe, and I said 'Sam,' He said 'L. Q....' I said 'Listen Sam. Shut up. It was my fault. Not Strothers.' 'Is that right?' 'That's right Sam.' He turns back to Strother and says 'You ignorant son of a bitch. You will never work in this business again. Why didn't you tell me it was L. Q. and not you?' And he was on his back for another thirty minutes. But that was Sam and that was Strother. Aren't you getting tired here yet? We've been at this an hour and a half. I charge by the minute! God, I hope I don't have to make it all the way from '61 to '94!"

BROTHERHOOD OF SATAN (71) was the third behind the scenes project for Jones and Alvy Moore who both also acted. It's a PG rated horror movie starring Strother Martin. "You bet. I wrote the script for that, produced it, wrote a book and produced the book as a novel. Again, BROTHERHOOD's one of those pictures that



and best known production. After their obscure western and two witchcraft movies, Jones and partner Alvy Moore (producer and actor) created a serious adult post nuke science fiction cult classic based on a novella by Harlan Ellison. Don Johnson stars as Vic, a drifter with a telepathic dog named Blood (the voice is Tim McIntire) with Susanne Benton (also in *CATCH 22*) and Jason Robards. Jones directed, wrote the script, was executive producer and his LQ JAF released it. "We were cutting on *THE BROTHERHOOD*, and you're always searching for something else to do, and my cameraman, John Morrill brought in a copy of a book and said 'Hey you might be interested in this, might be something you want to do.' And left it on my secretary's desk. And we just kept working. And we hit a point where it was quiet a month or so later, and she said 'You better read this, so you can give John an answer.' 'Oh God, yes.' So I took it home and was busy on something else, I was working acting, and I was working on my part for the next day. I finally got through around one thirty, two o'clock in the morning, and I had to get up at six, so I started to go to bed, and said 'Ah, well,' so I started reading *A Boy and His Dog* and I read it about a third of the way through, and I stopped and I said, this is going to be a shame. This is a marvelous hypothesis. It is a gorgeous developed story, a third of the way through, but he cannot sustain it. He darn sure cannot top it and so it's gonna be a real shame to watch it deteriorate. Read the next two-thirds of it, and had the same feeling. How has he possibly gotten it this good, this far, because the next page, the next line, it's got to just fall on its butt. And then, along about, what time was it? It must have been three-thirty, four o'clock in the morning, I read the last part of it, closed the book, and sat there in hysterical laughter, for ten or fifteen minutes. A, at the ending of the piece, and B, with the fact that he had truly managed to top everything that he had done in the preceding pages, and just enjoyment and awe at what he had pulled off. And I went to work the next morning, got through that, walked into the office, threw the book up on the thing and said 'Call John.' Alvy was sitting there, I said 'This is our next picture.' So he took it home and read it. Called me and said 'What are you... I don't understand what you're trying to do. How are you going to shoot this? You can't possibly shoot this.' And that's the way it was, and we went on and we did put it together." Note: Cinematographer John Morrill also shot Robert Clarke's *HIDEOUS SUN DEMON*!

In the movie, the cities that have been leveled by the nuclear war are buried in mud. "Well we didn't have much money, and so you're looking for a way to adapt your money to your story so you don't hurt it. But in my mind's eye, *A Boy and His Dog*, as a novella, holds and occupies a

very high niche in science fiction. There are few stories any better. But when you look at the budgets that a lot of the good, big science fiction pictures come up with, one that immediately comes to mind, is *ON THE BEACH*. So I looked at *ON THE BEACH*, I cannot possibly duplicate this, and we worked on the picture, getting it prepped, for about three and a half years. And so, I read the story two, three hundred, four hundred times, looking for something I hadn't seen before, going all the way through it. And I would call and talk to people, with a scientific bent, trying to determine what I could do that would be right for the picture, that would make it unusual, but that would be true. And I couldn't find it to the point. I had hired an artist to replicate what the bombed-out city would look like and to start working on the props and building the set. And had just given up on what I wanted to do.

"One night, I waked up in the middle of the night, I have no reason to know why or what caused it but one word stuck out and that was mud. And then I started making phone calls to people who are in and around the atomic structure. Had a good friend who worked at Los Alamos, as a mathematician, went back and found out one of the theories in fact, in nuclear war, is that if we triggered, which we wouldn't, if Russia had triggered, X number of the missiles, we had tipped to what was going on and it triggered our missiles and that there was a good possibility that at some point in time, someplace on the globe an inordinate number of bombs would have gone off simultaneously. If that happened, there was the chance, and a very good chance, that the spin of the earth would be affected. It would only be a millisecond, but that millisecond would totally remove the restraints on everything. Oceans become tidal waves, rivers, the same thing. And that up to, they didn't know, they weren't even really prepared to guess, up to so many miles inland the water from the ocean would rush, bury, crush, and then when it withdrew, which it probably would as it went back to its normal spin, cities on the coast and quite a ways inland, would be totally buried in a sea of mud. I mean just buried. It would be twenty, thirty, forty feet deep. And of course, it would have killed all the people 'cause it would have drowned 'em, and of course it would have dried, and what you have is big sea of dried mud, and then we went in, once I realized that A, that it was true B, what it would look like, then I went in and fashioned things, cars that were sticking up out of the mud, parts of buildings, the whole works."

"And then we stuck with that interior lodging. We put things underground where they had dug holes and looking for food and shelter, because food would have been trapped. Canned goods would have been there. Who knows how many years they would have lasted, we don't know. But then





working with my cameraman, what we did was, if you notice in the picture, outside of Underground in Topeka, there is not one blade of grass. Not one tree, nothing grows. Everything was manufactured. Our set covered four and half square miles of preparing the ground, we went out and leased and bought land along the dry lake bed, to accomplish the look that we wanted. And it took us, we worked on it throughout working on the set for six, seven months, of course before we started shooting. But it worked for the picture. Then John and I worked it out, what did we want to do, we hadn't much money 'cause, and so, what would make the realistic approach to it? And I realized our point of view should always be from Blood's point of view. Blood is low to the ground. So, we shot almost everything, there are a few shots that violate that, but most of 'em are shot at human or dog level. And that's our p.o.v. of the picture. Then what John did, once we were through shooting, he went through it and the lab began to desaturate the color, so that you start out with, not with a very bright color, but at least color, and frame by frame, sequence by sequence, color is withdrawn, until you get to where they go down, where he goes down under, there's almost black and white, using color film."

"And once he's in the drop shaft, everything changes and once he steps out in Topeka, it's brilliant candy apple colors. He pushed all of the colors, the greens, the reds, the blues, the grass is too green. You never saw the sky, all you saw was dark, because we told you we were underground. But the grass is too green, the trees are too crisp, the blues are too blue. And then we dropped back to the almost colorless, when you come out of the drop shaft with the two of 'em." The underground people have strangely painted faces. "Well, again, it's based on truth. I talked to people who were (involved with) the biosphere. I talked to people like that. And I said 'What would happen if you moved people underground, and let 'em stay there quite a while, could be two years, five years, whatever?' It was fun to them because it was an interesting premise. And they came back to me and said, well, the first thing you would notice is that the color of the skin changes. It would go

from a ruddy or a brown, to first a tan, from a tan to a beige, from a beige to a white, from a white to a translucent. The body would not need to protect itself from coloration, and so that would cease, depending on how long you went. But then you would almost see the veins inside the body, after a certain period of time. We weren't going that far, but I said 'Okay, if that is the case, here are people that are basically coming from an agrarian society.'"

"That's why Michael, who in the story was originally called the Green Meadow Mother Fucker, which was a machine to protect the people. Well I said they would not allow a machine to have ascendancy over them, at least of the appearance. So what would they accept? They would accept another farmer. So they made a machine in the

shape of Michael, and they clothed him in overalls and a straw hat, and they would go along with that. But along with that, being agrarian, and being healthy outdoors people, when their color started to fade they probably, somewhere along the line, some lady first used, just a little bit of rouge or she pinched her cheeks, as they did back in the 1800s to get a little color. And then finally get tired of that and she would add a little color, and then she would add a little lipstick and the neighbors had begun to watch that and they thought that glow was healthy so each one started, each one picked up, and finally it just gets carried, as it always will, to its extreme. With the blotchy faces and the red glowing dots on the cheeks, and the smile painted, because you never ever failed to

smile in Topeka, because if you did, you were a candidate for the farm. That's where they do you in. You get in the way, you don't smile, you don't agree with the committee, you go to the farm. So a lot of people think it's just a reach to make 'em look different, it is a reach to make 'em look different, but it's also based in what would really happen."

A BOY AND HIS DOG did better when re-released. "Not necessarily more successful. It made a lot more money. We just knew more how to sell it and we had basically a great percentage of the people who had seen it originally, in its first release in '75 and the tapes. And so, we did at least





- 54 **BATTLE CRY** (Warner)  
 55 **AN ANNAPOLIS STORY** (Fox)  
 TARGET ZERO  
 CHEYENNE (ABC series, regular to 56)  
 56 **SANTIAGO**  
**LOVE ME TENDER** (Fox)  
**BETWEEN HEAVEN AND HELL** (Fox)  
 TOWARD THE UNKNOWN  
 57 **MEN IN WAR** (Prism)  
 OPERATION MAD BALL  
 58 **TORPEDO RUN** (Turner)  
**THE NAKED AND THE DEAD** (United)  
**THE YOUNG LIONS** (Fox)  
 BUCHANAN RIDES ALONE  
 On PERRY MASON, PLAYHOUSE 90  
 59 **HOUND DOG MAN**  
**BATTLE OF THE CORAL SEA**  
**WARLOCK** (Fox)  
 On BLACK SADDLE, TIGHTROPE  
 60 **FLAMING STAR** (Fox)  
**TEN WHO DARED** (Disney)  
**CIMARRON** (MGM)  
 KLONDIKE (NBC series, regular to 61)  
 On TWO FACES WEST, JOHNNY RINGO,  
 THE REBEL  
 61 On THE DETECTIVES, WYATT EARP,  
 AMERICANS  
 62 **RIDE THE HIGH COUNTRY** (MGM)  
**HELL IS FOR HEROES!** (Par.)  
 On HAVE GUN, WILL TRAVEL, LARAMIE,  
 THE LAWMAN, BEN CASEY  
 63 **SHOWDOWN**  
 THE VIRGINIAN (NBC series, regular to 67)  
 On WAGON TRAIN, ROUTE 66, RAWHIDE,  
 GUNSMOKE, EMPIRE  
 64 **THE DEVIL'S BEDROOM - P/D/act**  
**APACHE RIFLES**  
**IRON ANGEL**  
 On RAWHIDE (twice), GUNSMOKE  
 65 **MAJOR DUNDEE** (RCA)  
 On GUNSMOKE, MY FAVORITE MARTIAN,  
 SLATTERY'S PEOPLE  
 66 **ABC STAGE 67 - NOON WINE** (tv)  
**BOB HOPE'S CHRYSLER THEATRE - THAT**  
**LADY IS MY WIFE** (tv)  
 On THE BIG VALLEY, A MAN CALLED  
 SHENANDOAH  
 67 On THE BIG VALLEY (twice), CIMARRON  
 STRIP (twice), HONDO  
 68 **COUNTERFEIT KILLER/CRACK SHOT**  
**HANG EM HIGH** (MGM)  
**STAY AWAY JOE** (MGM)  
 On THE BIG VALLEY, HAWAII 5-0  
 69 **THE WILD BUNCH** (Warners)  
**THE WITCHMAKER** (Media) P/act  
 BACKTRACK (made from VIRGINIAN and  
 LAREDO episodes)  
 On GUNSMOKE, LANCER  
 70 **BALLAD OF CABLE HOGUE** (Warner)  
**THE McMASTERS** (Xenon)  
 On GUNSMOKE  
 71 **THE BROTHERHOOD OF SATAN** (RCA)  
 P/act
- THE HUNTING PARTY  
 THE BRAVOS (tv)  
 On CANNON, THE FBI, CADE'S COUNTY,  
 ALIAS SMITH AND JONES  
 72 **FIREBALL FORWARD** (tv)  
 On GUNSMOKE, THE BOLD ONES, THE  
 DELPHI BUREAU, ALIAS SMITH AND  
 JONES  
 73 **PAT GARRETT AND BILLY THE KID**  
 (MGM)  
 On KUNG FU, IRONSIDE, CANNON,  
 ASSIGNMENT VIENNA  
 74 **THE PETTY STORY**  
**STRANGE AND DEADLY OCCURANCE** (tv)  
**MANHUNTER** (tv)  
**MRS SUNDANCE** (tv)  
**RIDDLE AT 24,000 FEET** (tv pilot)  
 On THE MAGICIAN  
 75 **A BOY AND HIS DOG** (Lumivision) P/D/act  
**WHITE LINE FEVER** (RCA)  
**WINTERHAWK**  
**ATTACK ON TERROR: THE FBI VS. THE**  
**KKK** (tv)  
**WINNER TAKES ALL**  
 On KUNG FU, MATT HELM  
 76 **MOTHER, JUGS AND SPEED** (Fox)  
**BANJO HACKETT: ROAMIN FREE** (tv)  
 On CHARLIE'S ANGELS, MOVIN' ON  
 77 **THE HUNTING PARTY**  
 On McCLOUD, RAFFERTY  
 78 **STANDING TALL** (tv)  
**COLORADO C. I.** (tv pilot)  
 On COLUMBO, CHARLIE'S ANGELS, CHIPS  
 79 **FAST CHARLIE... THE MOONBEAM RIDER**  
**THE SACKETTS** (tv)  
**WILD TIMES** (tv)  
**THE BUFFALO SOLDIERS** (tv pilot)  
 On THE INCREDIBLE HULK, CHARLIE'S  
 ANGELS, HOW THE WEST WAS WON, THE  
 RUNAWAYS  
 80 On VEGAS, ENOS, CHARLIE'S ANGELS  
 81 On WALKING TALL, RIKER  
 82 **THE BEAST WITHIN** (MGM)  
**MELANIE**  
**THE ADVENTURE OF LYLE SWANN**  
 On THE FALL GUY, DUKES OF HAZZARD  
 83 **LONE WOLF McQUADE** (Vestron)  
**TIMERIDER** (Pacific Arts)  
**SACRED GROUND**  
**YELLOW ROSE** (NBC series, to 84)  
 On VOYAGERS  
 84 On MATT HOUSTON  
 86 On THE A TEAM  
 88 **BULLETPROOF** (RCA)  
**RED RIVER** (tv)  
 89 **RIVER OF DEATH** (Warner)  
 90 **THE LEGEND OF GRIZZLY ADAMS**  
 91 On SHADES OF L. A  
 94 **LIGHTNING JACK** (HBO)  
 95 On RENEGADES, WALKER, TEXAS  
 RANGER  
 CASINO

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monetarily a lot better the second time." When it played 42nd St. in the early 80s, a local distributor renamed Jones' movie *PSYCHO BOY AND HIS KILLER DOG BLOOD* (!). *A BOY AND HIS DOG* has finally been released properly (out of print tapes were panned and scanned). A widescreen special edition digitally remastered laser disc is available. It was supervised by L. Q. and cinematographer John Morrill and features their audio commentary. The gatefold jacket includes interviews with Harlan Ellison and L. Q.

Many more acting roles followed for the busy character actor. One was in *LONE WOLF McQUADE* (83) staring Chuck Norris and David Carradine. Carradine kills Jones' character with a poker table. "I've worked with David a

number of times. We worked in *KUNG FU* together. It (the death scene) was written slightly different than that. And the director, Steve (Carver), when we got ready to start, said 'Can you come up with anything that will work better than the stuff we have written?' I said 'That's not going to be a real problem at all. Let me do that.' And then I worked with David, and the object of the rewrites plus the stuff we had already done was to make you really like my character, Dakota. He was specifically designed so that just prior to David showing up, I had done the thing in the tree with the guy tied to the tree with the machine gun, which audiences for some reason just fell in love with the sequence. My brother still does imitations of that guy who says 'What are you gonna do?' Well people just love it. Having built to that, now he's talking with David and probably, it's hard to tell when you start winging it with people who've worked together before who've been at it for awhile. Let's assume it was David's idea because his theory was, he was right, just to shoot Dakota isn't enough, you have to degrade him, and the way you do that is the way we ended up shooting the scene. So, we went in, did that, and again, since David and I worked together so many times, we knew what we were trying to get out of it and each one built to that. And it worked pretty well."

Sam Peckinpah managed to complete five more features after *PAT GARRETT*, but became more deranged from drinking and drugs. Jones never worked with him again. "Tried to kill him but other than that, no. Sam and I always got along. I told him he didn't have enough talent to direct me in the men's room and that's the only way you can handle Sam. But he had moved off, because he was having troubles, and we tried

to help him, which was a mistake. Then he went down to Mexico, then he came back up and lived in, I think, Colorado, then he went back to Mexico because he was ill. And down there is where he got very ill, and died as soon as he got back here (in 84)." Jones spoke at a memorial for the director. "At a little gathering we had with the Director's Guild for him. I think there were like two thousand people there or something." At the



*THE BEAST WITHIN* with Ronny Cox and BiBi Besch.

gathering, Jones said, "You can tell this is a Peckinpah production. We got started late and nobody knows what's happening." He looked at the audience and said, "God's gonna be sorry folks. If you've ever tried to be in charge of something and Sam comes along...well,

he's gonna be sorry." Asked recently about his Peckinpah roles, L. Q. Jones said "What do I think? I needed the money."

In recent years Jones has been frequently cast as a sheriff and has worked on TV a lot. "Oh hell, I don't really pay attention. I done a bunch of television shows, there was a period of time along about, starting in '88, certainly going through '89, '90 and '91 where I was having a problem that we didn't find out till later was caused by a pool next door that was leaking, and leaking under my house. And it caused medical problems. And I said 'Screw it, I'll manage my properties and giggle, and snort, and do other things.' And so I did some other stuff, but I just kind of let it slide, for reasons I don't want to get into now. Like in '88, '89, '90, '91, '92, found out what the problem was, from the leak, and then it took me another six or seven months to start recovering from it. And then I was going through much things with that. And then I went and did the picture *LIGHTNING JACK* with Paul Hogan. And then I did a two-parter for *RENEDADE*, and a two-parter for *WALKER* and I'm starting to get back at it again, because I've realized just how much I've missed it. And people have been kind enough to say nice things. They don't know what they're talking about, but we press on with that. So I'll probably now start working again." He didn't just take any acting job though. Martin Scorsese's 177 min. Vegas epic *CASINO* was a critical and boxoffice hit and was a perfect high profile comeback for L. Q. Jones, now in movies for over 40 years. He has a major role (and impressive scenes with DeNiro) as County Commissioner Pat Webb.

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**Ghost Town Riders** (1938) **Spy in Black** (1939) Michael Powell. **Phantom Express** (1932) Mysterious train wrecks. **Lost Express** (1926) Steam locomotive and its cargo disappear without a trace. **Night Riders** (1922) **The Invisible Man** Old TV series. #18: "Man in Disguise." #23: "Man in Power." **Lost World** (1925) Willis O'Brien. **Jungle Princess** (1920) A feature version of the 1920 15 chapter serial **THE LOST CITY**. **Leopard Woman** (1920) Passion, intrigue and espionage set in the African jungles. **Tarzan of the Apes** (1918) The first! **Jungle Jim** "Safari Danger." "Jungle Fever." **Tabu** (1931) Murnau.



**Undersea Kingdom** (1936) Atlantis. 12 part serial-230 min. **Space Patrol** 50's TV classic With original commercials. Vol. 1: "Secrets of Eternal Youth" & "Terra the Doomed Planet." Vol. 2: "Hit By Meteorite" & "Evil Secrets of Great Thunderbird." Vol. 3: "Bacarathes Z. Ray" & "Fraud of Titan." Vol. 4: "The Chase in Time" & "Exploding Stars." **Jet Jackson/Rocky Jones** Two shows from early television. Jet Jackson (A.K.A. Captain Midnight) episode "Jungle Net". Rocky Jones Space Ranger episode "Silver Needle in the Sky". **Outside the Law** (1921) Todd Browning - Lon Chaney. **White Tiger** (1923) Todd Browning. **Shadows** (1922) Chaney plays Yen Sin, a Chinese laundry man. **Shock** (1923) Chaney plays a cripple involved with evil forces. **Hunchback of Notre Dame** (1923). Chaney.



## HOLLYWOOD ORIGINALS

**Alice in Acidland** (1968) Features psychedelic orgy montage. **Aphrodisiac** (1971) The Evil weed! **JIM BRYAN** **Escape to Passion** (1970) A nude bank robbery leads to a police shoot-out at a "Crisco" orgy. **I Love You, I Love You Not** (1971) Nymphomania. **Dirtiest Game** (1969) Titus Moody. Comic look at orgies, sex and death. **TITUS MOODY** **Outlaw Motorcycles** Biker orgy at tattoo parlor. **Chi Chi's Nite Out** Vintage L.A. strippers, with Chi Chi, the world's luckiest dog. **SHOCKUMENTARIES** **Zodiac** The mind of a serial killer. **Serial Killers, Vol 7** Colin Wilson on Japanese cannibal. **Sharon Tate: The Victim Speak of the Devil** Anton Lavey interview



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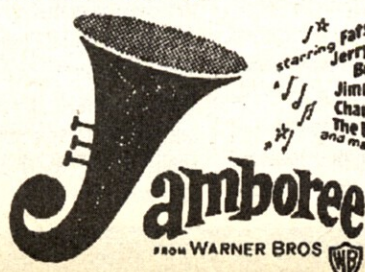
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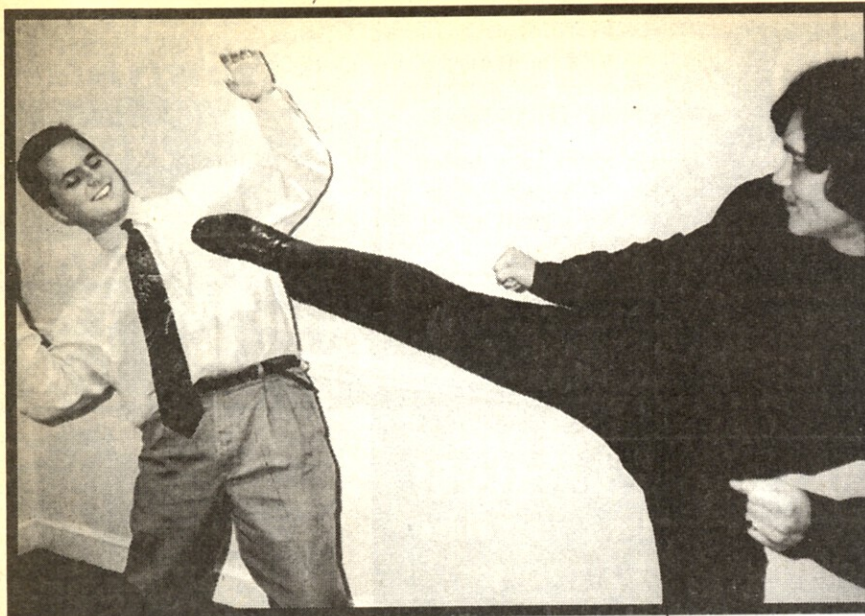


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*The Dragon kicks his interviewer.*

# INTERVIEW WITH THE KICKBOXER: DON "THE DRAGON" WILSON

by Rod M. Lott

Born 41 years ago in Illinois, Don "The Dragon" Wilson — the former W.K.A. World Kickboxing Champion who retired with an astounding 69-5-2 record — likes to describe himself as "the only 6-foot Asian in Hollywood with a hick accent." Today a B-movie action hero thanks to his discovery by legendary producer Roger Corman, Wilson stumbled into moviemaking completely by accident. Prior to stardom, he joined the Coast Guard Academy to dodge the draft, managed a nightclub and labored in a print shop before honing his fight skills into a full-time job. As a child, he played basketball and football and ran track; he was 18 when his interests turned toward kung-fu. A student of the "white dragon" style of kung-fu — from which he earned his nickname — he began fighting in 74. Earning 10 world titles, he held the W.K.A. title from 80 to 92. In 85, he moved to Beverly Hills, California and continued fighting.

"When I first moved out to L.A., I hired like the biggest publicity firm you could get, and the first thing they told me was, 'You gotta change this name. This Don Wilson does not translate into an Asian doing martial arts. I said there was no way I was gonna change my name. And so instead, as a compromise, we kinda stuck in 'The Dragon,' which related more to martial arts and my background. When I started fighting, that was my ring name. It wasn't really a choice." Three years later, the Dragon fell into a much more lucrative career. As the story goes, Corman instructed his casting director to get a "real" kickboxing champion to star in the film that would become Wilson's debut, *BLOODFIST* (89). The casting director went to the library and found a listing of current champions, which included

Wilson. "They looked in the phone book, and I was listed. You know, L.A. is the only town where nobody lists their phone numbers, and I had because I had just gotten there. And they called me. The message on my machine was, 'If you're the Don Wilson who's the kickboxer, we want you to come in and read for a movie.' I thought, 'Okay,' so I go in and the casting director looks at me and says, 'Oh...uh...we didn't know you were Asian; this is for a Caucasian role. Maybe you can be the bad guy.'" So he tried out. After reading, he was told, 'Roger wants to meet you.' He was then sent in to read for Corman, whom Wilson had never even heard of. "So I go into his office and he's on this couch and says, 'Don, please read for me,' so I did the scene again, and he looks at me and says, 'Don, you're going to be a big star. You're going to do martial arts movies, you're going to do action films and, eventually, you're going to be a

dramatic star and a big motion picture star.' And I'm looking at the guy and I'm thinking, 'What does he want me to do? Invest in the movie? Do it for free? This is the biggest scam I've ever heard in my life.'"

Corman told him he needed time to rewrite the screenplay so it could fit an Asian actor, after which he would call Wilson back. Wilson figured it would be the last time he'd ever hear Corman's voice. It wasn't. And it wasn't until Wilson spoke with actor Barry Newman (*VANISHING POINT*, *CITY ON FIRE*) that he realized just who Corman was. Newman asked Wilson who he read for, and when Wilson told him, Newman flipped. "Roger Corman?" Newman said. "He's the best guy in Hollywood. You couldn't meet a more honest producer." Sure enough, Corman called back, and Wilson has been on salary to him since 88. "Roger Corman is a legendary Hollywood filmmaker. He's literally the last great studio mogul. He took a kickboxer and turned me into a star. He sent me to acting classes; they don't do that anymore. They used to say, 'I'm going to make you a star' and just write everything so that it would fit you. Roger is the only one who still does that."

Most of America probably first heard Wilson's name in 89, not with *BLOODFIST*, but in Cameron Crowe's critically acclaimed comedy *SAY ANYTHING...*, in which John Cusack played an aspiring kickboxer who cited Wilson as one of the sport's superstars while talking nervously to his date's father. Wilson also turned in a brief cameo in the film. In *BLOODFIST*, Corman may have seen an opportunity for his Concorde and New Horizons Pictures to cash in on the previous year's Golan-Globus hit *BLOODSPORT*, which introduced the moviegoing world to one Jean-Claude Van Damme. Whatever the case may be, six *BLOODFIST* films have been made to date, even though none of them are sequels, as Wilson portrays a different character in every one. For example, in *BLOODFIST IV: DIE TRYING*, he was on the run from corrupt officers of the FBI, but in *BLOODFIST V: HUMAN TARGET*, he worked for the FBI as an undercover agent. "What it means basically, because I finally asked Roger Corman, I said, 'Roger, we're not making sequels here.' He said, 'Don, if I put a *BLOODFIST* on it, it means that there's karate and you're in it.' That's all it means."

In *BLOODFIST*, Wilson worked within a standard revenge plot, out to avenge his brother's death. One year later, *BLOODFIST II* followed, finding Wilson among a "Dirty Half-Dozen" of sorts of martial artists, abducted and forced to spar with a series of their kidnapper's armies, in a plot similar to *ENTER THE DRAGON*. Ironically, one of Wilson's opponents in the film was none other than Van Damme, who has since moved on to the



greener pastures of big-budget, major-studio pictures. Wilson's memories of his Belgian co-star — whom he dubs "Jean-Fraud" — are laced with "bad karma." "You know, he misrepresented himself. I'm the only kickboxing champion making movies. Van Damme said he was, but he never had a fight. You know, Van Damme lied. (Steven) Seagal never had a fight, and Van Damme's never had a fight. He never worked as a kickboxer. Of course, you know people would say 'I did off-Broadway' to get a job, but once you get the job, once you get successful, you should drop all your pretenses because you don't need them. But he still perpetuates a falsehood of some guy who said he won a gold medal, but knew he never competed. If you were a gold medal winner, you wouldn't like it, and the other martial artists, they're kinda like, 'It's a good thing he did crossover.' The martial arts community is starting to get wise to him. They don't like him."

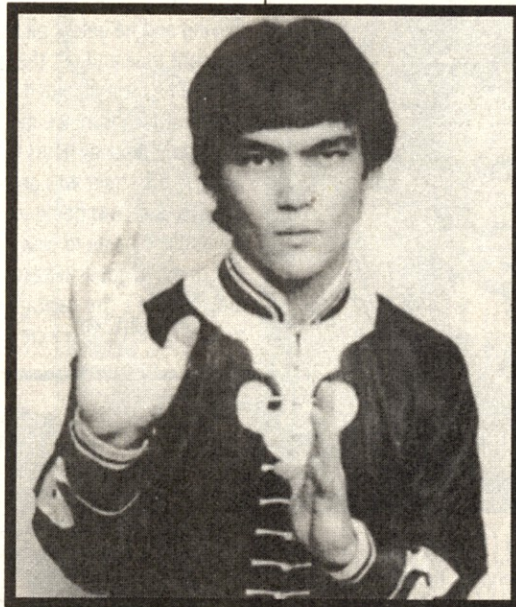
Wilson's third film was 91's *FUTUREKICK*, in which he played a kickboxing cyborg. Today, he views the film as a real learning experience, thanks to his female lead, Meg Foster (*THEY LIVE*, *MASTERS OF THE UNIVERSE*), a woman out to solve the mystery surrounding her spouse's murder. "She was very giving and forgiving. I was still a very inexperienced actor, and she taught me some things that she probably had no idea she was teaching me. But just working with an experienced actress, watching how she worked, taught me a lot." Her trademark striking eyes proved to be a bit of a distraction, however. "You know what you find yourself doing? You get in dialogue, right? And she's looking at you, talking, and they are so blue they look artificial. They almost glow. The color comes out. They're like pale, pale blue and the light hits it and reflects out. You can't help it, but you're talking to her and you're thinking, 'God, they're bluer today. Man is that a shine from the sun? What is that?' You tend to find yourself distracted by that." He also was no doubt distracted acting opposite his best friend, *RESERVOIR DOGS*' Christopher Penn. "He's my son's godfather, so I can't tell you the truth about him. He's a wild man, though, on and off the screen."

Although he did complement her "fabulous breasts" and say she is a "great girl," Wilson also would not comment on-the-record about Maria Ford (*THE HAUNTING OF MORELLA*), the co-star and love interest of his other 1991 release, *RING OF FIRE*. Described as an interracial Romeo and Juliet-type story, themes of prejudice were addressed and woven into the film. Prejudice is one thing Wilson knows all too well; in fact, he attributes it as the main reason he has yet to make the transition to a mainstream audience. "When was the last time you saw an Asian starring in a Hollywood film? People say there was Bruce Lee, but I say that was 25 years ago, and on top of that, they stuck John Saxon in there to carry the film (*ENTER THE DRAGON*). They made it an ensemble thing, because even with Bruce Lee, they didn't believe an Asian could carry a studio film worldwide. What had happened was, the film was a tremendous success, but I don't think there's one person living today who rented or watched it to see John Saxon. "I run up against prejudice all the time. I've been offered major studio films as bad guys — and I mean, *big* films — and I refused them, mainly because I've already had financial success and it's like, what do I want to do? And what I want to do is be the first Asian worldwide action star, and you know, I could say Bruce Lee was the first,

but he disappeared, and Brandon was on his way, but Brandon was only a quarter Asian. He had that look. I'm half-Japanese, half-American, so for a hardcore Asian look, I should be the first."

Although an admirer of the late Brandon Lee and his crowning achievement *THE CROW*, Wilson did not know him personally. Regardless, he offered his view of the on-set accident anyway, stating that the crew made at least three major violations, including altering the bullets and breaking the cardinal sin of *never* actually pointing a gun at the person you're supposed to be shooting in the film. "Here's Brandon getting killed with a revolver, which is like the safest gun you can use on a set, and here I am at the same time, filming *BLOODFIST V: HUMAN TARGET* and all these people are firing Uzis at me!" Nevertheless, he said he's ceased worrying about on-the-set mishaps when the notoriously thrifty Corman is on as executive producer. "I feel safe on Corman's set, because blanks costs 20 cents less than bullets."

The next two *BLOODFIST* installments — *BLOODFIST III: FORCED TO FIGHT* and *BLOODFIST IV: DIE TRYING* — both were released in 92. In the former, he acted as a convict alongside *SHAFT* himself, Richard Roundtree, whom Wilson found to be a consummate co-star. "I think he is a real professional. At least for the film — some actors sleepwalk through films they don't care about — but that particular film I did with him, he liked the script. He believed in the script, he liked the story, and because of that, he really dedicated himself to his performance." Due in part to veteran Roundtree's presence, many critics have singled this prison tale out as the best of the first five *BLOODFIST*s. *BLOODFIST III* was directed by Oley Sassoon (helmer of Corman's unfairly aborted *THE FANTASTIC FOUR*), son of shampoo magnate Vidal. *BLOODFIST IV* had Wilson playing a repo man opposite Oley's sister Cat. Although Cat is publicized even in Corman's presskits as "the world's sexiest kickboxing champ," Wilson revealed that, like Van Damme, she has never worked as a



Wilson in the early 70s.

kickboxer, though she did somehow manage to knock out one of his teeth during shooting. "Well, we've done our two films together, let's put it that way," he said. "No, I like her, but she has the luxury of not having to work for any reason other than it's a hobby. She comes from a very wealthy family. She wants to be an actress, but she doesn't need to be an actress out of artistic or financial desire, where either one will give a person a right attitude on the set. If you have aspirations of someday doing dramatic art films, then you better really push yourself as an actress. That's one reason you get a great performance out of somebody. The other is, they just need the bucks and they're gonna bust their ass and do the best job they can and study and be prepared, but when you have someone in the situation where neither is the motivating factor, I don't think you're going to get the performance you're looking for." Nevertheless, Cat turned up again in *BLOODFIST VI: GROUND ZERO* (94), in which her first scene has her emerging from a shower topless and flirting with baseball great Steve Garvey. Wilson joked, "The whole movie takes place in a missile silo, and if you'll notice carefully, her breasts are in the same shape as the top of a missile silo. It's a subliminal thing."

As for Garvey, who made his acting debut in the film, Wilson said, "I am not a sports fan; I watched football and basketball only when I played



it. I was not familiar with Steve Garvey except that I heard the name. I knew he was one of the best players. He was a really nice guy. Great guy to work with. You know, he also doesn't need to be acting out of financial reasons. You've gotta do something with the rest of your life after you retire; he wants to be an actor." 92 also reteamed him and Ford as Dr. Johnny Wu and kidnapped fiancé, respectively, for *RING OF FIRE II: BLOOD AND STEEL*, and saw him take a small part in the children's film *MAGIC KID* (aka *NINJA DRAGONS*), starring *ANIMAL HOUSE*'s Stephen Furst ("Real funny guy. Friendly and naturally funny."). In the movie, he pretty much plays himself, the kickboxing action hero of the title character, predating Arnold Schwarzenegger's *Last Action Hero* and Chuck Norris' *Sidekicks* — which both carry the same idea — by one year.

Unfortunately, 92 also saw the release of Wilson's least favorite film, the Corman-produced *BLACK BELT*, featuring eight other kickboxing and karate champions as Wilson's supporting cast. Co-starring *TWIN PEAKS*' Richard Beymer, the film reminds one of *THE BODYGUARD* as Wilson

protects a up-and-coming pop music star from a deadly fan-cum-stalker. His misgivings with the film spring from his disagreements with the film's writer-director, Charles Philip Moore, who previously had lensed *DANCE WITH DEATH* with Cat Sassoon and has since made *ANGEL OF DESTRUCTION*

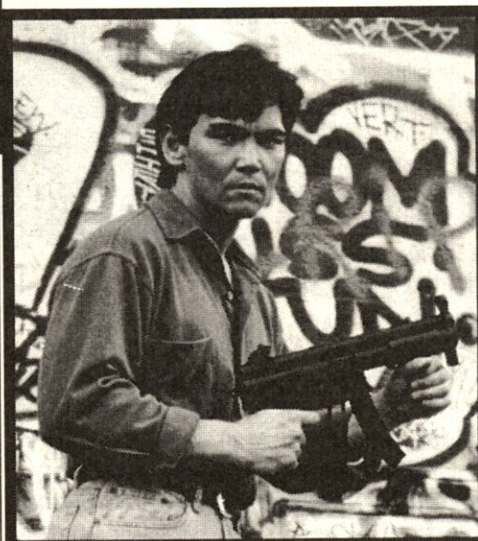


with Maria Ford. "It was my story originally and I had my name taken off of it, because when the director wrote the screenplay, he wrote in a child molestation theme. There's the mother and the son, and she goes, 'Oh, you're going to be my little husband,' and I said, 'Wait a minute! Don't put incest in my movie!' Number one, it's a serious topic. If you're gonna do that, do it responsible, like Jodie Foster did in *THE ACCUSED*. Make it a social issue to present it right; don't use it for shock value. I've got kids who are going to watch this movie, they're gonna plug it in and say, 'Dad, why is the mother calling her son the husband?' 'Well, son, er, uh...' 'And it's too bloody. Every time a guy gets punched and killed, they puke blood. A guy gets hit in the head and he, like, pukes blood. I said, 'This is not *DAWN OF THE DEAD*!' I mean, in certain kinds of movies, blood is okay, like if you're doing *FRIDAY THE 13TH* or whatever, but for martial arts action, you don't see blood gushing out of people's mouths. It's unrealistic. This one has...I think just about everybody who dies vomits blood. So that's my least favorite. The poster's okay, though."

Following 93's *OUT FOR BLOOD* — with a story bearing striking similarities to Seagal's *HARD TO KILL* — and *BLOODFIST V: HUMAN TARGET*, Wilson excitedly jumped into the filming of *BLOODFIST VI: GROUND ZERO*, a slight departure from all previous entries in the series. "This one has more action, I think. My later films, I've been doing crossovers, because they know basically the martial arts fans will appreciate the film because I'm in it and I'm doing martial arts. But if you get the action fans that way...this movie is more like *UNDER SIEGE* or *DIE HARD*. It's more action than it is just martial arts." Wilson also was pleased with *GROUND ZERO*'s

director, Rick Jacobson (*FULL CONTACT*), whom he now dubs "my director of choice" and the best director to have come through Corman's company since the '80s. Eventually, Wilson believes, Jacobson will be mentioned with the other most distinguished alumni of the Corman directorial school: Martin Scorsese, Francis Ford Coppola, Jonathan Demme, Joe Dante, James Cameron and Ron Howard. "This guy is in that class. First of all, Roger Corman is known for being frugal at best, and normally, when you do a film in a closed environment, you have movable walls where you can move them around so you can move the camera around. But in Corman's films, what you see is what you get. We're in the room, and that's the size of the room and the walls don't go anywhere. What he had to do is figure out ways to move the camera and lay the dolly tracks and things to cover everything which any normal, A-film director wouldn't have to deal with because they have the money to do whatever it takes. In *GROUND ZERO*, you'll see some really smooth camera work.

"The director's job is not just to get coverage. It might take half a day just to film three people sitting from all these different angles. Or you can get a guy like Rick Jacobson who comes in with a Steadicam, the guy's moving and he gets it all in one shot, one take. The camera will move at the right time and get the right moment if the director's already thought it out, if he's storyboarded it or got a shot list, he comes prepared. Literally, with Rick Jacobson, we did this scene in another movie that should have taken us at least six hours to shoot, and he did it all in one take. We had to, because the street was getting open, which means morning was coming and everyone was going to come through. Now that's amazing, and that's the director. I hate to pass the buck. I'm lucky my films have made money and that I've got a successful career, but the boss on the movie set is the director. He's the captain of the ship; everybody else is just a crew member, and I'm just a crew member in front of the camera."



If it sounds like Wilson is eager to pursue work behind the camera as well, that's because he is. A co-producer of all his films since *FUTUREKICK*, he even took pen in hand to rewrite a scene for *BLOODFIST VI*. "After I read the script, basically I was upset because my character had no

back story," he explained. "You didn't know enough about him to care about him or even know that he was a nice guy, because basically, what I do is get into this nuclear missile silo and take out these terrorists. The producers were not interested in spending any time in the back story so I just wrote in one scene where I'm driving along, I see a rabbit hurt on the side of the road, I stop, I get out and fix the rabbit's foot. And that's all you need to see to know a little bit about this guy, to know that yeah, he's the good guy, and you should be behind him. I think I would prefer if I could just produce, but right now, the ones I'm going to granted the privilege of producing are the ones I'm starring in. But eventually, I think my career might just shift to having my own production company and being involved in the writing. It's enjoyable just to have an idea, get a screenwriter and a



director and make a movie and see it on HBO, happily noting that he counted six of his films were going to be shown on cable TV that month. "Several of the films I've done were based on my ideas, and we brought them to the film. That's where I see myself eventually going, when I get too old." Probably only half-joking, he said that if Corman had his way, we'd be seeing BLOODFIST XXX on down the line. Wilson himself supplied the suggested tag line: "Don 'The Dragon' Wilson...He's old, he's in a wheelchair, but he can still kick butt."

He turned serious when he said his all-time favorite of his films is 95's RING OF FIRE III: LION STRIKE, not because of its quality or artistic merit, but because his 5-year-old son from a now-dissolved marriage has a small role in it. "I just can't help it. You know, we worked for a month on the show and I can't help it when I see my son on the screen. It makes me feel good, and makes it a good film," he said, adding that it may be awhile, however, before his son gets another turn in front of the cameras. Going against the current wave from Washington, Wilson is not concerned about his son viewing his father's work, which is filled with violence. In fact, Wilson laid much of the blame on Washington itself. "They are not doing the things necessary to stop violence in the inner cities and throughout our country. Instead, they go after television because it's an easy mark. They just say that just because there's violence on TV, that's what's causing a guy to sell crack at your neighborhood store, because he watched it on TV growing up. Well, the big fallacy with that is, number one, the most violent television worldwide in an industrialized nation — and I don't think there's anyone that would even attempt to deny it — is Japan, which also has the lowest crime. You can walk the streets of Tokyo, and they've got like one cop every block and they don't even need him; he's just there to direct traffic if something happens. I mean, it's so safe and so secure and so non-violent, and yet on their soap operas, they have people getting their heads chopped off."

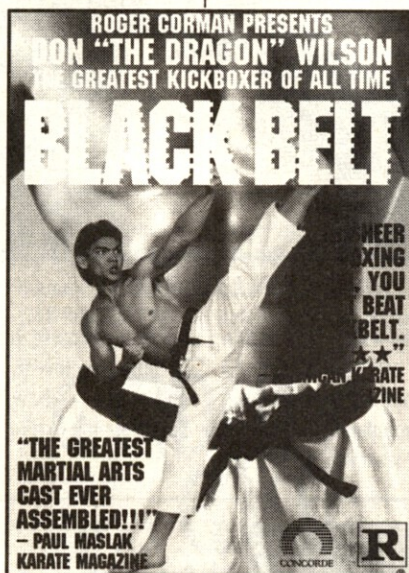
Wilson attributed Japan's low crime rate to the country's belief in a strong family unit, in which a child respects and listens to his parents, grandparents and siblings. "We don't have that in this country. Therefore, we have people going left and right doing all sorts of crazy things, regardless of TV or books or magazines. Now they're blaming songs for things. I mean, there's no end. They just keep passing the buck to someone else. It starts in the home with the parent, the child, and then blossoms out into the rest of our society. It's not because somebody watches something on TV." He told the same thing to his son's teachers, who asked Wilson to come speak to their class when they were concerned the kids were being

influenced negatively by watching MIGHTY MORPHIN POWER RANGERS. "The teachers thought, 'Oh, these Power Rangers are turning all these kids to violence,' but I've seen the playground, and do you know what they're doing when they're play-kicking, punching and shooting? They're laughing their heads off. They're having fun. They are playing. Real violence is when they pick on the new girl because she's a different color or doesn't have money. That's real violence. That's really what they should be focusing on. In reality, it's better to expose kids to the dark sides of society, because otherwise, they're going to grow up, walk out there, get robbed, mugged, get their car broken into and they're gonna go, 'Dad, what happened? What is all of this? I never heard of any of this bad stuff.' So I'm an activist when it comes to not standing up for action films, but standing up for the fact that that's not the root of violence in America. Being in the inner cities and living in L.A., there's another boogie man out there to go after than network television."

Acknowledging that he's probably inspired some kids to take on martial arts, he highly recommends them doing so. "For one thing, it's something you can do for your whole life. Second thing, there's a set of ethics, morals and lifestyle values which are inherent in martial arts you don't get in volleyball, soccer and baseball. Sportsmanship, yes, but there's a philosophy associated with martial arts: self-discipline, respect and tradition that I think is very good for kids."

MANHUNT is another film Wilson sees as a radical departure from the movies that made him famous, and one he hopes will widen his audience appeal. "I'm trying these crossover films, but I don't want to lose my martial arts audience, for a bigger audience that's not just karate fans. And this is kind of a thriller; it's like a cop actioner and I'm an innocent guy who gets sucked into this crime gang. It's three cops and then like six guys who steal these cars, and they're an auto-theft gang. And I end up caught up in it and end up killing one of the cops, so now I'm a cop killer. So now everybody's after me. It's a manhunt."

Wilson described NIGHT HUNTER as a vampire horror film produced by Ashok Armitraj (Van Damme's DOUBLE IMPACT) that is a cross between THE CROW, THE PROFESSIONAL, ENTER THE DRAGON and BUFFY THE VAMPIRE SLAYER. "It's going to be an interesting film, because I'm not human, but I'm not a vampire, but I hunt these guys. This guy's very meek and mild and he's shy like THE PROFESSIONAL, but when he goes after these vampires, he's like this killer who just rips them apart. He's actually probably more dangerous than the vampires who just happens to be the good guys. It all takes place in one night and I have to stop these vampires from reproducing. Anyway, that's going to be an interesting film, but that's



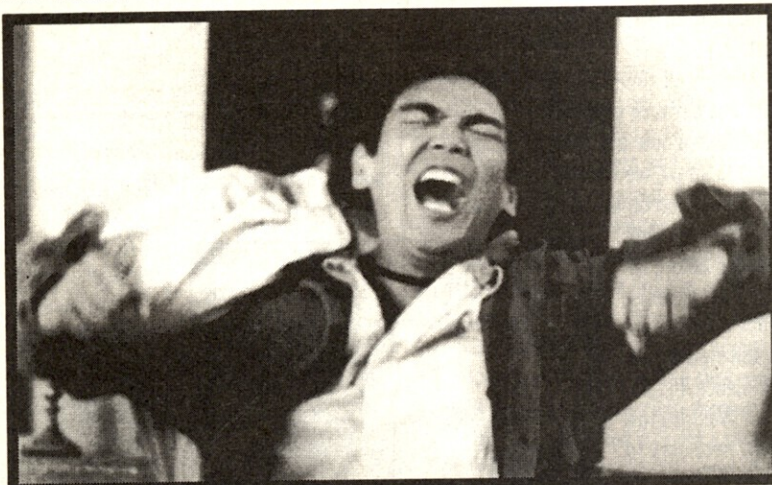
- 89 **BLOODFIST** (MGM)
- SAY ANYTHING** (Fox)
- 90 **FUTURE KICK** (Concorde)
- 91 **BLOODFIST 2** (MGM)
- RING OF FIRE** (Imperial)
- 92 **RING OF FIRE II: BLOOD AND STEEL** (PM)
- BLACKBELT** (New Horizons)
- BLOODFIST III: FORCED TO FIGHT** (New Horizons)
- BLOODFIST IV: DIE TRYING** (New Horizons)
- 93 **OUT FOR BLOOD** (PM)
- MAGIC KID** (PM)
- CYBER TRACKER** (Imperial)

- BLACK BELT II: FATAL FORCE** (New Horizons)
- BLOODFIST V: HUMAN TARGET** (New Horizons)
- 94 **BLOODFIST VI: GROUND ZERO** (New Horizons)
- 95 **RING OF FIRE III: LION STRIKE** (PM)
- CYBER TRACKER 2** (PM)
- RED SUN RISING** (Imperial)
- MANHUNT** (New Horizons)
- VIRTUAL COMBAT** (A Pix)
- BATMAN FOREVER** (Warner)
- 96 **NIGHT HUNTER**



the reason for my new hair. I haven't had long hair since the '60s and it's driving me crazy!"

At any rate, he just feels lucky to be who he is. The timing was perfect, he said. "It was about 86 or 87 when martial arts just kind of exploded," he said. "I mean, right now, it's so hot, if you think about it. Films like DOUBLE DRAGON, STREET FIGHTER, MORTAL KOMBAT. The video games are all martial arts. The top TV shows for kids are POWER RANGERS and VR TROOPERS. You can't really have a good fight scene like they used to in the old days like with John Wayne and excite an audience. Now they've been so spoiled by seeing great martial arts sequences that everybody is doing it. Wesley Snipes is doing martial arts. I think Mel Gibson had a stunt double, but he did martial arts in LETHAL WEAPON. It's just the rise and popularity of martial arts coincided with my wind-down as an athlete. Knock on wood, I was lucky. "The action films as a genre have never been so strong as they are now. All the top actors, the ones that make the most money, basically are doing action: Schwarzenegger, Seagal, Stallone. I mean, action is popular. My reason for it, the way I see it, you turn on the evening news, at least in L.A., you see



MANHUNT: BLOODFIST VII

the bad guys winning constantly. We're not winning the war on drugs; there's more drugs now than when Reagan launched his big war on drugs. And the bad guys seem to be winning a lot in the news. And to counteract that, we've created these comic-book-like characters that Stallone plays and Schwarzenegger and myself, and we get the bad guys. I mean, Bruce Willis in DIE HARD...one cop took out like 20 terrorists or something. It's an

imaginary way we can get in fantasy what we don't actually get in real life."

Wilson plans to continue living that fantasy, even if it means putting in more hours than he did as a professional kickboxer. "Acting is a job, and it's a hard job. It has its rewards, but it's work. Whereas kickboxing, there's no money in it; I did it because I loved it. I was an engineering major and had I gone on and got my degree, I would've paid to do the kickboxing. I wouldn't tell the promoters that while I was

fighting, of course, but that's the state of the sport: People do martial arts because they love it, not because there's a big, financial pot of gold at the end of the rainbow. I managed to translate somewhat my kickboxing background into film, but it's not a prerequisite for film, either."

PV



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## 50s

**THE BLACK REBELS (SW, 59/65) D Richard L. Bare, S Morris Lee Green, P/D William Rowland**

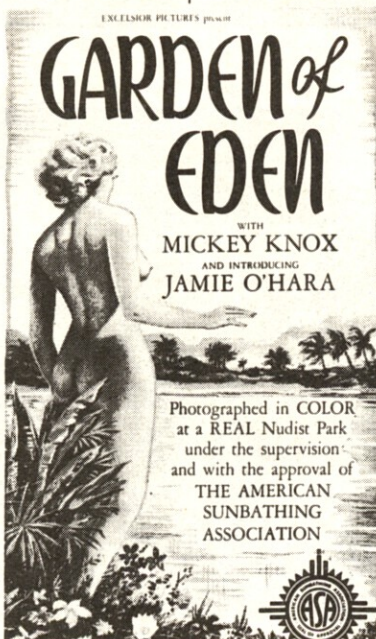
(THIS REBEL BREED) A lot happens in this serious look at race problems and teen gangs in L.A. (actual locations are used). The (white) boyfriend of Lola (Rita Moreno) is killed and her gang leader brother is blamed. Mark Damon (pretending to be a black Mexican) and Douglas Hume are cops posing as students. Richard Rust leads the racist, drug dealing white gang and Al Freeman leads a black gang. Dyan Cannon (in her film debut) plays a surprising tragic character, Jay Novello is a dad and Gerard Mohr is the cop who narrates. It's amazing to see a movie this old showing whites getting innocent black kids hooked on drugs. The well meaning Warners release (with music by David Rose) was later subverted when the producer added new exploitation scenes with Hume (also in *THE GAY DECEIVERS*) accidentally viewing topless women making out, dancing and swimming to surf music (one cut is by the *Shadows!*). Bare (who directed many *TWILIGHT ZONE* episodes) probably hated Rowland, who went on to produce *PSYCHIC LOVER* (69) and *THE WILD SCENE* (70).

**HOTHEAD (Sinister, 1958) D Edward Mann, P/S Milton Mann, S Alexander Chorney, Sidney Shragar**

Frank, a bitter, bored, defensive, trouble making out of work orphan (John Delgar, who resembles Lee Harvey Oswald) is thrown out of a pool party with his friends, a muscle builder (Steve Talbot) and Barbara Joyce (who likes to dance to R+R). Still in swim suits, they break into a California beach house with a homeless, philosophical con man (Robert Glenn) who scored beer for them and more trouble erupts. The acting is good but it's more of a thoughtful blank generation drama than a JD movie. Director Mann made his living as an editor (*BIRMAN OF ALCATRAZ...*). This was released in 63 but the music and language make it late 50s.

**GARDEN OF EDEN (SW, 54) D/S Max Nosseck, S Nat Tanchuck, P Walter Bibo**

Susan (Jamie O'Hara), a widower, goes to Miami with her little girl and ends up in a nudist colony after her car breaks down. She dreams of a nude swim then finally joins the carefree artistic nudists and falls in love (with Micky Knox). Her mean millionaire father in law (character actor R. G. Armstrong) who shows up to take the kid away, narrates the story in flashback. The prematurely balding Armstrong looks about the same as he did 30 years later. This tame color nudist colony movie from Excelsior was the first to pass the NY board of Censors (in 1960), after being banned in 55. The Supreme Court had ruled that nudity "per se" was not obscene, allowing it to be legally shown and opened the door for many, many others. It was the last US picture by the German born director of *DILLINGER* (45).



## JEFFREY COMBS

**CASTLE FREAK (Full Moon, 95) D Stuart Gordon, S Dennis Paoli, P Mairizio Maggi**

The stars of *REANIMATOR* (Jeffrey Combs and Barbara Crampton) are back in a new one by Gordon, by far the best director to work for Albert and Charles Band. Combs inherits a huge Italian castle "haunted" by the pathetic, naked, crippled, ghoulish, chained up son (Jonathon Fuller) of a vengeful Dutchess. Combs, a suicidal drunk who brings a hooker back to the dungeon, is blamed when the maid is decapitated and other locals are killed. The females in peril are his estranged wife (Crampton) and their blind teen daughter (Jessica Dollarhide). It's more depressing than scary but this "unrated director's cut" includes several unsettling NC-17 worthy scenes. Like Gordon's *PIT AND THE PENDULUM* (also with Fuller), it was made in Italy with an Italian support cast. With music by Richard Band.

**NECRONOMICON (93) P/D Brian Yuzna, D Christopher Gans, Shu Kaneko, S Brent V. Friedman, Kazundori Ito, P Samuel Hadida**

H. P. Lovecraft (Jeffrey Combs) reads stories (set in various time periods) in the treasured *Necronomicon* book. In "The Drowned" (by Gans from France) Bruce Payne inherits a remote hotel from his uncle (Richard Lynch) whose family had been brought back to life as demon sea monsters. With Maria Ford and Belinda Bauer. Bess Meyer relates a story to a Boston reporter (Dennis Christopher) in "The Cold" (by Kaneko from Japan) with David Warner as a mad scientist and Millie Perkins. "Whispers," (by Yuzna) is the goriest (but weakest) tale with Signy Coleman and Judith Drake as futuristic cops. With Don Calfa. The serious anthology has flashbacks inside of flashbacks inside of flashbacks. 2nd unit director Tom Rainone was the coordinator of the many FX experts. I liked the octopus mouth kid best. Available on letterboxed Japanese laser discs or widely circulated VHS dupes.

## JOE LARA

**FINAL EQUINOX (Monarch, 95) P/D/S Serge Rodnunsky. P Dan Bates, Jimmy Lofton**

Ponytailed Lara, star of *AMERICAN CYBORG* (PV #19) is Luger, a near future L. A. police detective in black leather pants who tries to recover a mystery "item" stolen by a heavy metal look killer and has dreams of his naked ex (Tina May Simpson). This mostly senseless sex and guns movie has tinted scenes, slo mo deaths and an interesting end sequence with weird FX in the L. A. storm sewers. With Martin Kove (who has a sex scene with some anonymous naked actress) as the leader of the bad guys and David Warner as a homeless scientist. The director also made and starred in *LOVERS' LOVER* (93)

**HOLOGRAM MAN (PM, 94) P/D Richard Pepin, S/act Evan**



**Lurie, S Richard Preston Jr., P Richard Pepin**

Dakota, a future corporate run L.A. cop (Lara) with a ponytail has to battle Slash, a crazed killer (Lurie) criminal with dreadlocks who he had put away in a holographic prison. Slash escape thanks to a brilliant computer hacker (William Sanderson) and has a new "rubber" body. Most of the time is spent on battles and lots of explosions, Slash has a sex scene with some anonymous naked actress and in the final showdown the stars (now both holograms) wear ridiculous white tights. With Anabella Holzbug (scientist girlfriend), Michael Nouri (government leader), John Amos (doomed to die early cop partner), Joseph Campanella, Nicholas Worth and Tiny Lister.

**ANN-MARGRET**

**KITTEN WITH A WHIP (1964)**  
D/S Douglas Heyes, P Harry Keller

Ann-Margret stars in this surprising b/w feature from Universal as Judy Dvorak, a wild, sexy, troubled, jive talking anything goes delinquent. She knifes a matron at the detention home, sets the place on fire, escapes and breaks into the home of a San Francisco politician (John Forsythe). She blackmails him, holds a drinking party at his house then forces him to drive Peter Brown to Tijuana to have his knife wound treated. 64 was the year for the Swedish born star (she was also in VIVA LAS VEGAS). With Richard Anderson, Doodles Weaver and Hal Hopper. Heyes also wrote ICE STATION ZEBRA. From Video Beat, 107 University Place #6H, NYC 10003

**RECENT**

**DOUBLE DRAGON (MCA, 94) D Jim Yukich, S Michael Davis, Peter Gould, P Alan Schecter**

In a flooded futuristic Hollywood are young fighting partners (Mark Dacascos and Scott Wolf) battle villains after a magical Chinese amulet. Alyssa Milano (with short blonde hair) is a good gang leader who helps them. There's too much silly stuff in this PG-13 feature (it's based on video games) for me and it deteriorates into a total comedy, but I liked the FX when bad guy Robert Patrick becomes a shadow and the collapsed Capitol records building. With Kristina Malandro Wagner (from GENERAL HOSPITAL) as the sexy bad blonde with a whip, Michael Berryman as a gang leader and Julia Nickson (dies too soon). ROBOCOP type TV commercials feature George Hamilton and Vanna White. Incredibly, this was filmed in Cleveland (where Patrick is from) so is the opposite of HOWARD THE DUCK which was set in Clevo but filmed in L.A. The Jay Ferguson soundtrack features various rock artists. Tukick is known for Phil Collins and Whitney Huston videos.

**SUTURE (Hallmark, 94) P/D/S Scott McGhee, David Siegel**

This is the most pretentious and boring movies I've seen in a long time (Steven Soderbergh was the exec producer). A series of flashbacks relate a confused mystery concerning two brothers (Dennis Haysbert who is black) and Michael Harris (who is white), murder, amnesia and plastic surgery in Arizona. I've seen plays (at Cleveland's Karamu Theatre) where characters were cast despite their color and it worked. It doesn't here. With Mel Harris

and Dina Merrill. The b/w Samuel Goldwyn release is filled with opera music plus some Johnny Cash and Tom Jones.

**ENGLAND**

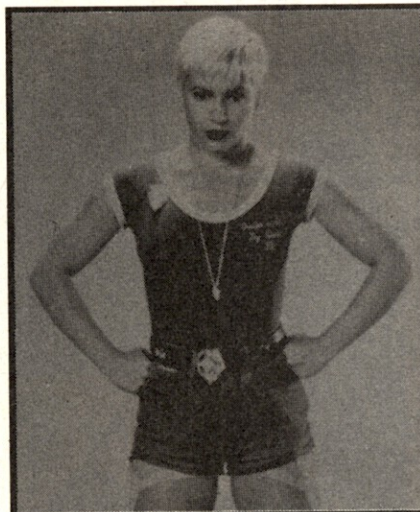
**DEATH MACHINE (Vidmark, 94) D/S Stephen Norrington, P Dominic Anciano**

It copies ALIEN and ROBOCOP, takes places mostly in one building and characters have names of cult directors, but this cliché near future sci fi movie does have Brad Dourif. He's Jack Dante, an eccentric, long haired genius inventor who watches old cartoons and collects sex magazines in his cluttered basement hideout. He also lisps, rants frequently and uses various funny voices. A leader of the corrupt corporation (Ely Puget) and the big survivor (William Hootkins) of a pot smoking underground terrorist group who resembles Orson Welles end up at the mercy of Dante and a killer robot. Others become cyborgs and have "Rock 'em Sock 'em" robot style battles. Puget's best line is "Like I need a chainsaw up my ass!" It was shot in England (and L.A.) using Japanese money.



*Ann-Margret is a KITTEN WITH A WHIP.*

*Alyssa Milano in DOUBLE DRAGON.*



**NIGHTSCARE (Live, 93) D/S Vadim Jean, S Bob Walker, P Paul Brooks**

(BEDLAM) Keith Allen (SHALLOW GRAVE) is pretty disturbing as a violent Hannibal Lecktor type killer caged in a research institute who causes hallucinations and suicides. Elizabeth Hurley (yes, the model girlfriend of Hugh Grant) is the doctor who injects him with behavior drugs and the dull Craig Fairbrass is a cop. Dead characters return as zombies and reality shifts occur frequently. Hurley says "Yeah, right, enough fucking dead people." A lot of this pretty dreary tale (featuring incest, rape, abortion and sex scenes with an old lady) is people running around in a building (an actual old hospital) and the moody music is deadly. The director is known for his arthouse hit LEON, THE PIG FARMER (92).

**GRIM (A-Pix, 95) D/S Paul Mathews, P Elizabeth Mathews**

Three couples go to a large cavern where a bad smelling, eyes glowing, decapitating (man in a suit) monster keeps victims chained up or in cages. The monster possesses one guy and can go through walls and floors. It was filmed in actual British caves and has infra red monster POV shots, slo mo meat cutting and sleep inducing music. The forgettable no name cast includes Emmanuel Xuereb, Tres Hanley and Kadamba who becomes tied to a pentagram.

**STILL MORE EROTIC THRILLERS**

**VIRTUAL DESIRE (Triboro, 95) D Noble Henri, S Pete Slate, P Tom Popadolopolus**

A rich, cheating O. J. inspired baseball star (Mike Meyer) is suspected of killing his wife (red haired Tammy Parks). Police detective Ross Hagen keeps showing up for more questions but most of this tape is flashbacks of hot Russ Meyer quality sex, all around and in the mansion and many of the women (he meets them through his computer) look directly into the camera. Parks is the best in several scenes. Some others are Gail Harris (as



the sister in law), the Oriental Katherine Webber (from *BODY STROKES*) on a tennis court, Larisa McCombs, Annette Burger and Marcia Gray. A strip scene takes place in the "O. J. jury room." Julie Strain is the top billed "star" but I think enormous fake breasts should be discouraged. This is the unedited version is one of the best of these stupid soft core movies so far.

**BODY STROKES (AVision, 95) D Edward Holzman, S April Moskowitz, P Andrew Garroni**

A rich but depressed artist (Bobby Johnston) can't paint because his manager wife (Dixie Beck) won't pose anymore. In-between talks about feelings, relationship problems and art, his two new beautiful live in models pose naked alone and together (rubbing oil on each other) and all characters have many soft core flashbacks, dreams and fantasy sequences (often outdoors). The Oriental one (Katherine Webber) remembers sex with another woman in a pool, dressed as a Geisha and fantasizes being Cleopatra with two guys in wigs. Kristin Knittle remembers teen sex in a boat and sex with an art teacher. Nobody is killed in the *SIRENS* influenced sex fantasy. This was the longer unrated version.

**HENRIKSEN**

**THE LAST SAMURAI (Arrow, 90) D/S Paul Mayersberg, P Tony Carbone**

A drinking, gambling Nam vet soldier of fortune pilot (Lance Henriksen) is hired the rich Japanese Mr. Endor (John Fujioka) whose ancestors were Samurai. Fujioka and a group of unhappy insulting others become captives of an western educated African tribal leader who sometimes wears traditional tribal clothes (unbilled African actor Henry Cele) while black armies massacre and loot. Henriksen hides out in the desert and eventually saves the day. Dialog is heavy with proverbs and philosophies. With Arabella Holzbog (who has a nude bathing scene), John Saxon as an Arab arms dealer, Lisa Eilbacher, Duncan Regehr and James Ryan as Endor's fighting assistant. The movies of Mayersberg (*CAPTIVE* - 86 and *NIGHTFALL* - 88) are usually reviewed as "arty and obscure failures". I think this was filmed in S. Africa and was shelved for many years.



**NATURE OF THE BEAST (New Line, 94) D/S Victor Salva, P Daniel Grodnik, Robert Snukal, John Tarnoff**

A creepy, pushy ex-con junkie hitcher (Eric Roberts) latches on to a nervous, secretive traveling businessman (Lance Henriksen) in New Mexico. They have long discussions about darkness and nothingness. Meanwhile a casino has been robbed and a "Hatchet Man" rapes and dismembers women (offscreen). The recent Disney release *POWDER* did good business despite the newsworthy fact that Salva (a former child care worker) is a convicted child molester who served 15 months in prison. He had sex with the (then 12 year old) boy star of his *CLOWNHOUSE* (PV #7) and filmed himself doing it. That movie was backed by Francis Ford Coppola. This one is made to make audiences uneasy, has some effective surprises and lots of revealing dialog. Roberts talks about fags and homos and says things like "Two places that prevent people from having a good time - church and prison." The main characters meet in a pink men's room. Also with Sasha Jenson (*DAZED AND CONFUSED*), Ana Gabriel, Brion James as a sheriff and a dwarf (Phil Fondacaro) with a roadside reptile zoo.

**CANADA**

**KURT VONNEGUT'S HARRIGAN BERGERON (Rep., 94) D Bruce Pittman, S Arthur Crimm, P Jonathon Hackett**

In the early 50s look future America everyone (including politicians) is mediocre and strictly conformist because a secret elite group (run by Christopher Plummer) controls them with metal head bands (and TV). A too intelligent young guy (star Sean Astin) is chosen to join the bosses in their sanctuary but falls in love (with Miranda De Pencier) and attempts to sabotage the system using a TV broadcast. It's rare to see an interesting, thoughtful, non-action sci fi movie these days (I liked this a lot better than *THE 12 MONKEES*) and this is packed with great ideas. Smaller parts are played by Buck Henry, Howie Mandel, Eugene Levy, Andrea Martin and even John Astin (who should be proud of his son Sean). The Ontario production debuted on Showtime.

**PAPERBOY (94) D Douglas Jackson, S David Peckinpah, P Tom Peppy, Frank Battista**

This predictable but unsettling killer kid movie is a lot better than the similar *MIKEY* (#14). Marc Marut is excellent as the deranged, freckled suburban Ohio adolescent Johnny McFarly who only wants a real family. He bugs the house of his divorced neighbor (Alexandra Paul), befriends her little girl (Brigid Tierney) and murders anyone that threatens his obsessive plans. Johnny who can seem charming and innocent, be devious and cool while killing or rant out of control also likes to lie in coffins and is a voyeur.

Pauls' nightmare sequence is exceptional. William Katt plays her new love. Paul Pierre David was executive producer and it was shot near Quebec. Jackson also made *WHISPERS* (90), based on Dean R. Koontz and *DEADBOLT* (92).

**MALICIOUS (Rep., 95) D Ian Corson, S George Saunders, Robert and William Vince**

Melissa (Molly Ringwald) seduces Doug (Patrick McGaw) a college baseball star and med student. After (PG rated) sex in a convertible in a baseball stadium while it rains, he wants to go back to Laura (Sarah Lassez). Melissa stalks him, breaks into his house, kills her cat and does other psychotic things. There's nothing new in this *FATAL ATTRACTION* clone (made in Vancouver) but the sight of Ringwald without her bathing suit top on a sailboat. With John Vernon and Mimi Kuzik.

**SYNAPSE (Warnervision, 94) D/S Allan Goldstein, P/S Dave Hildebrand, S David Gottlieb, P Andy Emilio**

In the future, an arms dealer (Chris Makepeace) is framed for the murder of his girlfriend (Karen Duffy from *DUMB AND DUMBER*) then his mind is put into her body. She/he becomes Celeste, escapes from a work prison, dresses in black leather and starts shooting enemies in the kneecaps. Celeste then joins revolutionaries Matt McCoy and Torri Higginson for battles and wants his body (to be used for old corporate leader Barry Morse) back. Duffy and Higginson both have sex scenes. With Saul Rubinek (*TRUE ROMANCE*) as a nervous, helpful doctor and Lynn Cormack. Made by the director of *DEATH WISH 5* in Ontario.

**NO CONTEST (Col., 94) D Paul Lynch, S Robert Cooper, P Peter S. Simpson**

Shannon Tweed stars as a kickboxing movie star who is kidnapped along with 5 international beauties while working as hostess for the Ms. Galaxy pageant in a high rise hotel. The lead bad guy is Andrew (used to be Dice) Clay and he and his men (including Nicholas Campbell and Roddy Piper), wire the building to explode and kill lots of people. With Robert Davi (as a good guy for a change) and John Colicos (*THE NAKED FLAME*). It's a pretty good looking *DIE HARD* copy action movie (shot in Toronto) except for the occasional mike shadows.



**DR. JEKYLL AND MS. HYDE (HBO, 94) D David F. Price, S Tim John (and 3 others), P Robert Shapiro**

Tim Daly is a perfume company worker who inherits his ancestors notebook and transforms into Sean Young but cant remember what she does. The two try to sabotage each other at work. Its a very dumb PG-13 comedy with some minimal FX by Keven Yagher. Daly appears in drag and one gag is that Young is so sexy that even Harvey Fierstein falls for her. With Lystee Anthony as the confused girlfriend, Stephen Tobolowsky, Jeremy Piven and Polly Bergen as the boss. Unbilled Robert Wuhl has one line and a Devo song is heard. Made in Montreal by the director of CHILDREN OF THE CORN 2.

**60s**

**SIN IN THE SUBURBS (SW, 64) D/S Joe Sarno, P Burton Bradley**

There's more acting and emotion going on here than in most 60s adult movies, lots of close ups and twisting but not much skin. It was based on an article Sarno wrote for Coronet magazine. Geraldine (Audrey Campbell, from the OLGA series) stars with Alice Linville (from OLGA'S MASSAGE PARLOR) as her daughter. Yvette (Ilsa series star Dyanne Thorne using the name Lahna Monroe) and her creepy brother organize a Long Island sex club for money. Members wear exotic masks and robes and are paired off by picking numbers. This leads to awkward complications. The jazzy score is similar to the music from LITTLE SHOP OF HORRORS.

**BELL, BARE AND BEAUTIFUL (SW, 63) D/cine. Herschell G. Lewis, S Leroy C. Griffith, P/sound/act David Friedman**

A rich bachelor (William Kerwin, the same year as BLOOD FEAST) is obsessed by an unknown woman he dreams about. He goes to a shrink, places a sketch of her in a newspaper ad and discovers that she's stripper Gina Adair. The "48-24-36" Adair is played by stripper Virginia "Ding Dong" Bell, also in SCANTY PANTIES (61), QUEEN'S WILD (63) and others. They end up at a nudist camp (Spartan's Tropical Gardens). The Eastmancolor adult movie features nude softball playing and nude limbo dancing. With Jerry Eden and Sunny Dare. The title was a spoof of the Broadway play (and film) BELL, BOOK AND CANDLE.

**MORE SEQUELS NOBODY WANTED**

**XTRO 3 (Triboro, 95) P/D Harry Bromley-Davenport, S/act Daryl Haney, P Michael Biber**

(WATCH THE SKIES) This interesting alien coverup movie is better than the other (unrelated) XTRO movies (all by the same director). A motley team of demolition experts is sent to an island where they discover rabbits, lots of bones, a crazy old man (Virgil Frye who was in QUEEN OF BLOOD) and eventually, aliens who had been probed and abused by the U.S. government. The opening b/w 50s newsreel is too silly but the big headed chameleon aliens with long tongues and tentacles are pretty good. Sal Landi stars with Karen Moncrieff, Andrew Divoff as a bad guy captain and name value Robert Culp. It's very strange to see Tom Hank's similar looking brother Jim

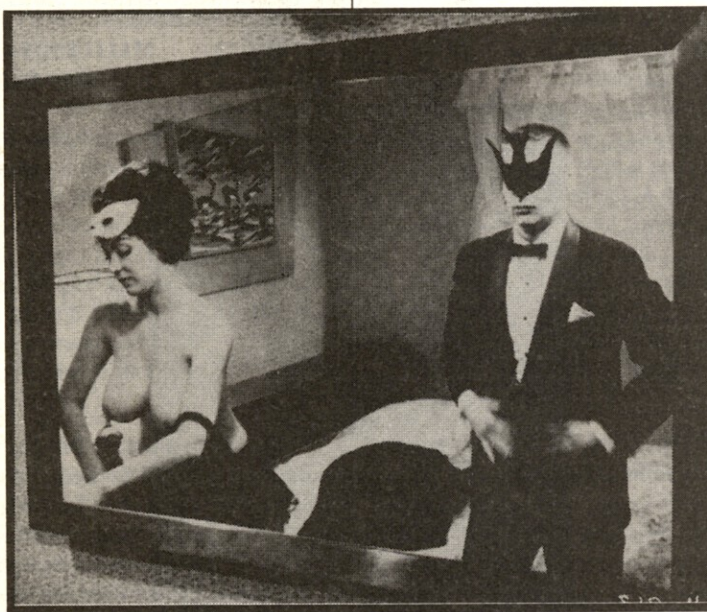
hanging from an alien tongue.

**ANGEL 4: UNDERCOVER (Live, 93) D George Axmith, S Dove B. Levenson, P Brad Southwick, Gary Depaw**

Blonde Angel (Darlene Vogel), a former hooker working as an L. A. police photographer, poses as a groupie for Piston (Shane Fraser) the poetic, drug addicted British lead singer of AK47 to avenge the death of a friend. Roddy McDowall (THE COOL ONES) is the record company owner that gives pills to Piston, who seems to be a psycho killer on the side. This "sequel" is worth watching for all the outrageous behind the scenes payola, drug, and video shoot stuff. Fraser (who really sings) is pretty good as a long haired Billy Idol meets Axel Rose type and the ending is memorable. Also with (Penthouse Pet) Sam Phillips, Patrick Kilpatrick, Kerrie Clark (sex scenes) and Stoney Jackson.

**CARNOSAUR 2 (New Horizons, 94) D Louis Morjean, S Michael Palmer, P Mike Elliot**

It's a blatant ALIENS rip-off complete with a surviving kid, but is better than the original CARNOSAUR (PV#18). John Savage stars as a heroic member of a specialist team taken to a remote desert government nuke station to destroy what turns out to be several killer dinos. With Rick Dean (the wise guy), Cliff DeYoung (corporate stooge who says "This could make Hiroshima look like a campfire!"), Arabella Holzbog (THE LAST SAMURAI), Neith Hunter, Ryan Thomas Hunter and Don Stroud (first to die). With some gore and a few good dino scenes but you'll wonder how one got into a helicopter. John Carl Bluechler gets an FX credit.



SIN IN THE SUBURBS

**POISON IVY 2: LILY (New Line, 95) D Anne Goursaud, S Chloe King, P Paul Hertzberg, Catalaine Knell**

An innocent midwestern girl (Alyssa Milano) moves into a co-ed L.A. dorm where she's "influenced" by a diary and nude pictures left behind by Ivy. She joins a life art class and babysits, then poses in private for her teacher (Xander Berkley) but falls for a nice grunge look sculpture (Jonathon Schaech). The obsessed teacher turns psycho and causes tragedy for everyone. Milano has two sex scenes (one to monk chants!). With Tayna Brigitte as a (black lesbian) friend and Belinda Bauer. It's very different than the Drew Barrymore POISON

IVY (both Barrymore and Milano played Amy Fisher in TV movies) and is by the same director as EMBRACE OF THE VAMPIRE (PV #21). We saw the R rated screener but it's out their unrated.

**CYBORG 3 THE RECYCLER (Warnervision, 94) D Michael Schroeder, S Barry Victor, Troy Bolotnick, P Alan Mehrez**

Peaceful broken down cyborgs in a crummy building in the Mojave desert are victims of evil humans after body parts. Red haired star Khristyne Haje is pregnant. Richard Lynch (with an on/off Brit accent) collects eyes and teams up with dirt bikers for an attack. With Andrew Bryniarski as his muscular assistant, Zach Galligan who helps repair borgs, Rebecca Ferratti as a mutant hooker, Evan Lurie, Margaret Avery, Kato Kaelin and name value Malcolm McDowell in one scene. Also with real parapalegics as partial borgs and a song that sounds like the Dead Boys. The silly, cheap looking feature is by the director of the (unrelated) CYBORG 2 and has FX by John Carl Beuchler.



## MORE RECENT

### DEMENTED (LOVE GUIDED BY INSANITY) (95) D Richard Wayne Martin, P Philip Newman

This very forgettable early 80s type slasher movie (without full credits) features a retired nurse who talks to her (unseen) dead husband and takes in borders. Characters are decapitated and shot in slow motion. Flashbacks reveal that the long haired Rameriz who just moved in is a satanist seen chopping up a naked woman while working as an orderly. Meanwhile two cops are after a missing girl. The "names" here are Michele Bauer, involved with a married doctor and Angela Bowie (also in GLITTER GODDESS OF SUNSET STRIP) as his wife. Donald Farmer was associate producer.

### TEENAGE TUPELO (SW, 95) P/D/S John Michael McCarthy

There's a man hating girl gang, a failed Elvis type (he looks like Gary Glitter) and a crazed semi-plot about Elvis' twin. Standout color sequences include two 60s style nudie scenes (one is girls in chains) and a fun imitation Scopitone (music video) at a drive in. With a cat fight, a long walk in a bikini, a demon tattoo artist, a birth of a baby scene, H bomb footage and comic songs. The instrumental music by Impala is excellent. "D'lana Tunnell" stars. McCarthy also made DAMSELVIS (PV #19). David F. Freidman was associate producer of the mostly b/w super 8 Something Weird release from Memphis.

## KICKBOXERS

### HEAT SEEKER (Vidmark, 94) D/S Albert Pyun, S Christopher Borkgren, P Gary Schmoeller, Tom Karowsky

Keith H. Cooke stars as the only human fighter in cyborg kickboxer matches in "New Manilla" of the future. His fiance trainer Tina Cote (who has topless scenes) is kidnapped and becomes a sex slave of an evil corporate leader (Norbert Weisser who was in SCHINDLER'S LIST). Nothing looks at all futuristic except a few sets and the movie is almost entirely endless, smokey fight sequences in a ring. With kickboxer Gary Daniels and Tim Thomerson. It was shot in The Philippines and Rome.

### AUTOMATIC (Rep., 94) D John Murlowski, S Susan Lambert, Patrick Highsmith, P Ken Badish, Avi Nesher

A protective kickboxing android (Olivier Gruner from NEMESIS) accidentally kills an executive who was trying to rape a blonde ad dept. worker (Daphne Ashbrook). The cheery corporation president Mr. Marx (John Glover, funny as usual) orders both of them killed by hit teams and you get an entertaining enough DIE HARD type building siege. The best part though is Glover hosting a TV commercial to sell androids as security systems. Jeff Kober (as a psycho) and Marjean Holden lead the hit teams. With Penny Johnson (LARRY SANDERS SHOW secretary) and Dennis Lipscomb.

## HIPPOLYTE

### ANIMAL INSTINCTS - THE SEDUCTRESS (A-Pix, 95) D Gregory Hippolyte, S Selwyn Harris, P Andrew Garroni

A rich record producer (soap opera actor James Mathews) who pretends to be blind invites a famous writer and exhibitionist (Wendy Schumaker) to move in his mansion. She has sex with various men, women and groups while he watches. The sex is hot (Hippolyte is a pro), the "surreal" b/w segments and narration (by both stars) is pretentious and the characters (a Brit rock star,

an obnoxious, violent gangster rapper and various music biz types) are cartoonish. This was written by the editor of the NYC fanzine Happyland! Rated R or this "12 mins." longer unrated version.

### UNDERCOVER (A-Pix, 95) D Gregory Hippolyte, S Lalo Wolf, Oola Bloome, P Andrew Garroni

Cindy (Athena Massey, who thinks out loud) is a cop who poses as a high class hooker to catch a killer. She strips for the madame (Meg Foster who has played this role before) and for a beautiful blonde (Rena Riffel, featured in a lesbian hot tub scene) before going all the way. Massey's main scenes are a threesome and the one where she starts off in black vinyl bondage gear with a police hat and gun. And if you missed anything, she has best-of flashbacks in the tub. The underwear is excellent throughout. Cindy's cop partner/lover (Anthony Guidera) and Sgt. (Tom -any relation to Vic?- Tayback) both have long greasy hair and talk a lot. This was the unrated version

## COMPS

### INCREDIBLY STRANGE FILMWORKS VIDEO SAMPLER

This is an unexpected comp full of about 70 trailers (most are 40s through 60s). I especially liked THE BEACH GIRLS AND THE MONSTERS, THE LAST

WOMAN ON EARTH, FACE OF THE SCREAMING WEREWOLF, THE CHOPPERS, BRIDE OF THE GORILLA, GOLIATH AND THE DRAGON, THE ELECTRONIC MONSTER ("a way of drugging a man's brain"), EYE OF EVIL (Lang's DR. MABUSE movie), BATTLE BEYOND THE SUN (featuring the sex monsters) and THE BRAIN THAT WOULDN'T DIE (2 versions) and there's a whole section of rare Lugosi trailers (including SCARED TO DEATH and MEETS A BROOKLYN GORILLA). The cropped screen turns one title into THE CREAMING SKULL. Thanks to this tape I now know that TEENAGE STRANGLER is in color! Some trailers are worn but the selection is excellent. See ad.

### ROCK AND ROLL RUMBLE Vol 1 (SW)

You get over 40 (mostly 50s/60s) trailers and with a few exceptions all concern rock (or twist or calypso) music. Along with some Elvis and Alan Freed movies, you get movies with Cliff Richards, the DC5, Arch Hall Jr., Frank Zappa and many more. 4 choice scopitones are here too along with a Bugs Bunny Kool Aid A Go Go (!) ad and the real find: DANCE CRAZE (60), a color short which was filmed in Chicago by Bill Rebane (GIANT SPIDER INVASION). It's funny, surreal, has a dream sequence and includes Ray Donner doing a rockin "Cinderella Twist." Rebane's TWIST CRAZE short is available on Something Weird's TEENAGE ROCK AND ROLL comp (PV #16). I'm looking forward to Vol 2 of this series.

### TV OPENINGS (TV Lost And Found)

Most of these (50s to 70s) network TV show openings (a solid hour of them) are for mind rotting sitcoms, so watching this should remind you how many precious hours of your life you've wasted hearing laughs tracks. Some notable ones are for MY LIVING DOLL, DOBIE GILLIS, CAPTAIN NICE, MY MOTHER THE CAR and IT'S ABOUT TIME. Some rarities are the original HONEYMOONERS opening (showing a NYC street), AMOS AND ANDY (with the old Blatz Beer jingle), THE PEOPLE'S CHOICE (with one of those bizarre Borden's human cow ads) and the pilot episode Munsters cast. Most are "brought to you by....," often cigarette companies and many are cartoons. See ad.



TEENAGE TUPELO



**AFROS MACKS AND ZODIACS (SW) D Dominic Paris, P Jimmy Maslon**

33 black cast movie trailers are on this essential comp plus the extra attraction of newly filmed comedy segments with Rudy Ray Moore (telling typically outrageous dick and pussy stories to three women) and a new Blowfly video (!) featuring Antonio Fargas, Isaac Hayes, Jim Kelly and Moore. Most of the action movies you'd expect are represented (except for SHAFT) along with all of Moore's (the DOLEMITE trailer is amazing), BLACULA, WATTSTAX and SOUL TO SOUL. Pam Greer, Tamara Dobson, Richard Pryor, Fred Williamson, Yaphet Kotto and even Jimmy Walker are here. The rarest trailer is for the violent no-star SUPER DUDE. Rap fans should note how many trailers have rhyming narration.

**SEPIA SIRENS (SW)**

This all black comp includes a 30s short (with Ida Cox, Red Calhoun's band, a female impersonator), tap dancers, jitterbug dancers, a Josephine Baker imitator, lots of pre war exotic dancers and a series of "Sepia Sirens" burlesque shorts starring women with names like Carita and Avanel. Except for the rare bare breast, all this is historical PG rated stuff. The 60s segments (some in color) are something else, showing completely naked beauties, stripping, posing, dancing or writhing on beds. One features a Pam Grier look woman moving all over a room and doing sit ups. Also with a hard to believe racist dice shooting routine starring white guys in blackface. It seems kind of out of place here but there's another scene with a black comic in blackface. This is American history.

**ASIAN EXOTICS (SW)**

If finding black women in old adult films is difficult, finding Asians is nearly impossible, so much of this comp is from imported 60s Japanese features (THE PEEK SNATCHERS, VIOLATED PARADISE...) and shorts (some letterboxed and in color). Some scenes are pretty amazing to see but most could have been nightclub scenes from a Toho monster movie. Several scenes feature nudity. The tape ends with one rare 60s nude short with a very beautiful, smiling young woman posing on a couch, the floor, then in and out of a bathtub. The time is filled out with some old American shorts (also on various other SW comps) featuring (caucasian) women supposedly posing in exotic Eastern locations.

**MUSIC**

**SLEAZE FEST** (No Place Like Home, 95) is garage, rockabilly, surf and just plain trash rock bands playing in clubs in various Southern cities with go go dancers, beer and barbeque (wish I had been there). Drive in movie clips and interviews are added. Hasil Atkins and Southern Culture On The Skids are the headliners. Others include The Strychnines, Hillbilly Frankenstein, The Subsonics and Family Doctor Pharos. Note how many of these bands have female members and remember that except for Hasil none of these groups would exist if it weren't for The Cramps. Box 464, Chapel Hill, NC 27514. They also have a soundtrack (CD or LP) version. **GROW LIVE MONSTERS** - This insane one hour comp is pre-76 underground style music videos for Carey Loren's original Destroy All Monsters band, made in Ann Arbor and probably not seen anywhere else until now. Loren's shorts were done when only The Residents and Devo made music videos and some are similar to later Subgenious films. They're crammed with FX, multi-layered horror and hallucination images, found footage (Godzilla, John Agar, Vampira, The Ghoul! and even some live Iggy) and visual focal point Niagara appears as a vampire, a mermaid, a cannibal (and naked). The

music is pre-industrial mostly instrumental with no beat and sometimes sounds like Wire. See Books for address and more info. **PHOENIX BLUES** (94) is b/w videos for 2 songs (that were recorded by Earl Mankey) by The Weird (drums, gt. and standup bass), seen in a graveyard and on L.A. streets. \$6 to Box 2832, L.A., CA 90078.

**DOCS.**

**THEREMIN AN ELECTRIC ODYSSEY (Orion, 95) P/D/S Steven R. Martin**

The fascinating story of Leon Theremin, the "Soviet Edison," includes great footage of a 1920s concert, scenes from SPELLBOUND, LOST WEEKEND and DAY THE EARTH STOOD STOOD STILL (which used Theremin sounds) and the maestro in his 90s. He was kidnapped from NYC and spent years in Soviet prisons (and received an award from Stalin). The other star is Clara Rockmore, his protegee and a long time classical music Theremin player. Robert Moog praises Theremin's innovations and Brian Wilson talks about "Good Vibrations." People keep telling me to see CRUMB, but this and NICO ICON are the best documentaries I've seen in a long time.

**ANDRE THE GIANT HAS A POSSE (Alternative Graphics, 95) D Helen Stickler**

Some skateboarding graphic artists in Rhode Island silk screened stickers, and shirts with the image of the late French born wrestler Andre The Giant (THE PRINCESS BRIDE). This is the incredible but true story of how the Andre stickers have shown up all over the world (I've seen them in NYC and at a mall). With interviews, actual Andre in the ring footage, Andre songs and hilarious local TV reports of the mayors face on election posters covered by up Andre. Send \$12.95 (it's 17 mins. long) to 410 Angel St., Providence, RI 02906.

**AL ADAMSON: DRIVE-IN MONSTER** by Chad Sisneros, is 20 mins. of interviews (John Cardos, Sam Sherman, Gary Graver, David Konow who interviewed Adamson for PV and the man himself) and scenes and parts of trailers. The picture quality and editing are top notch. A longer version is planned. 3525 Soffit Place, Woodbridge, VA 22192.

**LON CHANEY: BEHIND THE MASK (Kino) D/S Bret Wood**

This interesting if sketchy 75 min. doc. mostly shows the movies that Kino has released (most MGM and Browning titles are only represented by stills) but has footage from as early as 1914. It stresses that Chaney was a very private celebrity. The visual highlights are a HUNCHBACK pre-release newsreel and color footage from THE PHANTOM. With rare home movies (including a party with Lon Jr.) and interviews with Patsy Ruth Miller (who died last year) and editor Sidney Singleman.

**SHORTS**

**MARY TYLER MARX** - This 28 mins. short is actual MARY TYLER MOORE show footage with new dubbed in dialog (concerning freedom, suicide, Prozac and Machiavelli - not the usual sex and drug low humor) with cartoonish (all male) voices. The best part is when characters flash back on scenes from THE LOVE BOAT (Murray) and ROOTS (Lou) - ! \$8.66 (ppd) to Simple Sense Of Superiority Pro., Box 6381, Minn., MN 55406.

**SYNTHETIC PLEASURES** by Iara Lee features a Cryonics institute, an artificial indoor beach in Japan, a Vegas computer wedding, a French woman who gives her body to art and some computer animation. This was a promising short version of a "sex, drugs and computer" feature (with



Lon Chaney



Timothy Leary) by a Korean/Brazilian woman. It played last years Toronto Int. Film Festival. 1120 5th Ave. #15A, NYC 10128.

**SAMURAI BALLET** is Scott (ROLLERBLADE WARRIOR) Shaw's do it all Ray Dennis Steckler influenced Super 8 psychedelic (color, b/w and tinted) skateboard and ninja movie with a cartoonish evil warlord, martial arts, sex, Oriental women (one is handcuffed while naked) and Bronson Canyon locations. What more could you ask for? No Mercy Pro., Box 500, Redondo Beach, CA 90277.

**NICKY THE STRIPPER** is a bright color comedy (with English narration) by Marco Laguna. It borrows some bits from FASTER PUSSYCAT and FEMALE TROUBLE but is very impressive. The end theme is very good imitation Capt. Beefhart. Arizona Sprl., 6a Rue Volta, 12 Rue De Sceptre, 1050 Brussels, Belgium.

**THE MOOD SETTERS GO TO THE MOVIES** (94) is MISSILE TO THE MOON (58) with a new improvised soundtrack of Residents like instrumental music (and some singing). You still get the giant tarantula and the amazing rock men but the no dialog results get pretty boring for nearly 80 mins. Send a blank tape and \$4 to 2 Park Ave., Massapequa, NY, 11758.

**BRING ME THE HEAD OF GERALDO RIVERA** is 3 shorts by Jim Sikora (WALLS IN THE CITY). The best (Stagefright Chameleon from 88) is a pretty amazing b/w post nuke story, also available on the Small Gauge Shotgun comp (PV #13). The others concern tabloid TV and a stoned guy watching IT'S A WONDERFUL LIFE on TV. Provisional, Box 476750, Chic, Ill 60647.

**ROOMMATE FROM HELL** by H. Michael Sciddurlo, is a 16mm short, with two mystic guys in a room trying to fool each other with magic. With possession, a seance, a demon and a big guy in underwear convincing the oily hair guy he's a woman and going down on him (offscreen). 428 Arlene St., Staten Island, NY 10314.

**THE BROTHER MAN** by M. Samuel Smith is something about a black hitman and a C.I.A. agent who talk about faith and the bible. Other shorts

on the same tape consist of (real) interviews about drugs (mostly pro), a masked killer with an electric drill and a holiday in New Orleans. Also with some movie trailers and what looks like part of a 60s Mexican movie with a junkie stripper. \$29.95 to MSS Films, Box 17401, Sarasota, FL 34276.

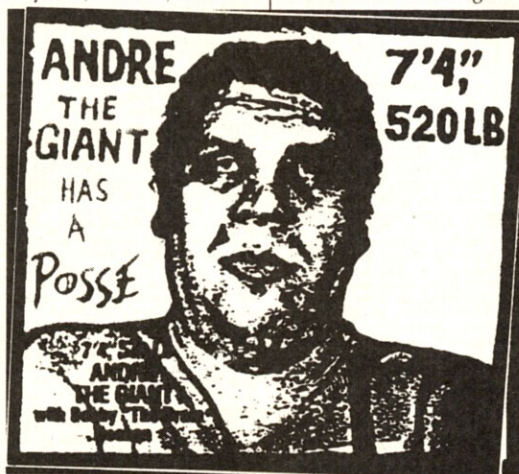
**MONDO NAKED WITCH**, directed by Ace Fronton is partially found and altered footage with 60s/70s instrumentals (including "Midnight In Moscow") added. I couldn't follow the plot but there's an off screen castration and a dancing witch is burned. \$5 to Box 522, New Haven, CT 06503.

**THE STORY OF MOMMY AND DADDY**

(93) is a very silly film about a bulimic teen gang member. Flashbacks show her father in bad with a clown. By Mike Trippiedi, 802 Frank Dr., Champaign, IL 61821.

**SNUFF FILMS: AN EXPOSE** is a one joke 7 min. b/w comedy by John Ando. Conrad Brooks does the color intro. Heckfire Pictures, 2503 W. Main St., Richmond, VA 23220.

PV



"Teenage A Go-Go is a solid capsule of 60's Teen Appeal TV." Psychotronic Video

"Cereal Commercials is the best around." Cereal Box Bonanza

Celebrity Commercials ... some ads are downright eerie!" Screen Magazine

#### Baby Boomer Television

Openings/Closings & Commercials from the Baby Boomer Era

#### Kid - A - Vision

Children Show Openings/Closings & Commercials

#### Teenage A Go-Go

Teenage related TV Show Openings/Closings, Clips, Commercials & More

#### Toon - A - Vision

Openings/Closings of cartoon shows

#### All Star Toon Commercials

Cartoon celebrities pitching products



"All Star Toon Commercials is GR-R-EAT!" Flake Magazine

"Teenage A Go-Go is a perfect trip back to the days of our youth." TV Collector

"Classic Top Star Power adds new sparkle to these Cast Commercial Gems" Outré Magazine

#### The Good Old Days

TV Openings/Closings & Commercials from the Golden Age of Television

#### Western Slickers

Original TV Western Openings

#### TV Openings

Original TV Sit-com Openings

**PLUS:** Car Commercials  
Cast Commercials  
Celebrity Commercials  
Cereal Commercials  
Commercial Jingles  
Sports Commercials Plus  
Toy Commercials



### TV LOST AND FOUND

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Schererville, IN 46375

VHS Tapes at SP Mode Only. \$20.00 per tape plus \$5.00 shipping and handling.  
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\*\*\*Pre-recorded tapes\*\*\*

Video

\*\*\*All new in factory boxes\*\*\*

Welcome to my 19th Psychotronic ad. More discontinued titles have been added to the mix for the best selection to date. Many are unavailable anywhere else! Thanks to all who have ordered in the past. As always quantities are very limited on some titles so don't pass up the opportunity to buy a desired title. All tapes were recorded in the SP speed and are guaranteed against defects. Where the titles have been changed for video the original title is given in parentheses if known. Discounts: 5 or more pieces - 5%, 10 or more - 10%, 20 or more - 15%, 30 or more - 20%. Orders usually ship out within 24 hrs. of receipt. Money orders preferred, checks require time to clear. No COD or credit card orders. Any titles sold out will be refunded. All domestic orders are shipped by UPS for which a street address is required. UPS shipping: \$4 first tape, 50¢ ea. additional. UPS 2nd Day Air: \$7.50 first tape, \$1 ea. additional. Foreign orders welcome, be sure to include ample shipping. Cape Copy Center, 631 Main St., Hyannis, Mass. 02601. (508)775-6500

The Mean Machine - Highly enjoyable EuroTrash with Christopher Mitchum & Barbara Bouchet \$29. Black Terrorist - Black gunmen hold rural white family hostage. Unique South African exploiter made at the height of apartheid. Sparse and violent. 1976 \$25. Truck Turner - First rate blaxploitation w/ Isaac Hayes \$25. J.D.'s Revenge - Blaxploitation/supernatural combo \$25. Guncrazy - Drew Barrymore \$29. Human Highway - Neil Young & Co. \$19. Succubare - Wild martial arts/mondo combo \$19. Satan's Supper (The Nightmare Never Ends) - Weird Cameron Mitchell \$25. Master's Revenge (Devil Rider) - Florida biker/exploitation \$25. Bloody Trail (Montego) - Unique western w/ rebel slaves & sex \$29. Train Station Pickups - Odd mix of Christianne P. and teen sexer. German \$29. Under the Doctor - British sex comedy \$29. Deadly Darling - Like a Hong Kong Ms. 45 \$29. Dynamite Brothers - Martial arts oriented blaxploitation \$29. Black Belt Jones - Blaxploitation + kung-fu \$25. Cleopatra Jones - Tamara Dobson, Shelley Winters \$25. Cleopatra Jones & the Casino of Gold - Tamara Dobson, Stella Stevens \$25. Shivers - David Cronenberg \$89. I Spit on Your Grave - Camille Keaton \$29. Sometimes Aunt Martha Does Dreadful Things - Great early 70's weirdness. See review in PW16 \$29. Fight For Your Life - All time exploitation champ. Original uncut version \$29. Virgin Witch (Lesbian Twins) - British erotic horror. 1970 \$49. The Devil's Female (Magdalena: Possessed by the Devil) - German Exorcist-inspired. Similar to The Exorcist \$49. The House That Vanished - Superior British erotic horror \$49. The Beauties and the Beast - Lovellies attacked by Yeti monster \$35. Sweater Girls - Similar to American Graffiti \$29. Don't Go Near the Park \$19. 2 horror/exploitation \$39. House of Terror - Obscure horror. 1972 \$19. Evil Laugh - Obscure goth horror \$15. Nero & Poppa: An Orgy of Power - Low budget Euro Calligula imitator \$29. Joy - Private Screenings exploiter \$19. Booby Hatch (Dirty Book Store) - John Russo 70's sexploiter \$29. Commando Amazons - Like an Asian Dool Squad. Wild \$39. U.S. Vice (The Murder Gang) - Russ Tammlyn \$19. Pyro - Disfigured man seeks revenge. Great atmosphere \$29. Plan 9 From Outer Space - A fine piece of work \$19. My Brother Has Bad Dreams - Unique 70's low budget psycho \$29. Impulse ('74) - Great sleaze. With Spanish subtitles! \$39. Poor White Trash - All time drive-in classic \$35. The Naked Zoo - Join the acid party. Rita Hayworth. 1970. No picture box \$25. The Strangler - Victor Buono. 1964 \$19. Vampire Wreckers - John Carradine \$19. Tales From the Giall Hospital - Krazy Kult \$29. Hell Penitentiary - Sergio Garrone WIP \$19. The Sinful Bed - Euro 70's sexploiter \$29. Emily - Koo Stark \$29. Schoolgirls in Chains - Prime 70's exploiter. No picture box \$19. Love Butcher - Split personality psycho kills the women who reject him. 1975 \$35. House of Whispers - Where the 'immoral' are punished. Long version \$39. The Princess and the Call Girl - Radley Metzger \$35.

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The Candy Snatchers - One of the best exploiters of the 70's. "... a real find ... obscure and well made" - PW15. Susan Sennet \$29. Switchblade Sisters - Original issue \$29. The Night Slasher (Night, After Night, After Night) - British psycho thriller. 1970 \$29. Run, Virgin, Run - Euro sex comedy \$29. Pass Black (Disco 9000) - Late 70's blaxploitation \$25. Multiple Maniacs - John Waters \$19. Dance Hall Backet - Hollywood Confidential original \$25. Dahmer: The Secret Life - Low budget recreation has an amazing 70's look and feel \$39. Biokids - Graced Philippine Power Rangers knockoff \$25. Fugitive Girls - Complete 9 min. version. 2 roles for Ed Wood! No picture box \$25. The Wild Angels Kicked off the biker boom \$19. Nell's Belles - Revenge for stolen cycle \$19. The Hard Hide - 'Nam vet bucks bikers to fulfill promise. 1972 \$19. Chrome and Hot Leather - Biker action w/ Marvin Gaye! \$19. Far From Home - Drew Barrymore. See review in PW19 \$25. Blown Away - Unrated version. Nicole Eggert nude \$25. Doctor Gore - Pat Patterson's magnam opus \$25. Strangers in the City - Affecting look at NYC tenement life c.1962 \$25. All the Kind Strangers - Samantha Eggar \$19. Nothing But a Man - Black laborer faces prejudice during the civil rights era. A classic. 1964 \$25. Menace of the Red Death - Vincent Price \$19. Ginger - Essential exploitation. Cheri Caffaro \$29. The Seductors - 2nd in the Ginger series \$29. Girls Are For Loving - 3rd in the Ginger series \$29. Mona's Place (Pandango) - Sex western \$25. Escape From Blood Plantation - Sadietia prison \$35. Valentina - Based on the erotic comic strip \$19. Smooth Velvet, Raw Silk - Annie Belle \$19. 36 Fillette - French teen is busting out of her dress \$29. La Petite Sirene - Schoolgirl falls for older man \$29. Bucktown - Fred Williamson, Pam Grier \$25. Score - Radley Metzger exploitation w/ Lynn Lowry \$25. House on Straw Hill - Erotic horror w/ Linda Hayden \$29. The Pool Killer - Gothic horror/drama \$25. Thunder Road - Excellent Robert Mitchum vehicle (a) \$25. Cape Fear ('62) - The original classic \$25. Sheba Baby - Pam Grier \$25. Friday Foster - Pam Grier \$25. Scream, Blacula, Scream - Pam Grier \$25. Starlight Motel - Aussie version of The Wild Seed \$29. The Harder They Come - Jimmy Cliff classic \$25. Space Is the Place - Sun Ra. See review in PW17 \$25. Without You I'm Nothing - Sandra Bernhard concert film \$25. Zabriskie Point - Antonioni \$25. Emmanuelle in Bangkok - Good entry in the series \$19. Who Slew Auntie Roo? - Shelley Winters \$29. Snake Dancer - Glenda's exotic dance routine gets her busted. Erotic Euro entry \$39. The Girl - Franco Nero is sandbagged by 14 yr. old nymphette \$29. The Thorn (The Divine Mr. J.) - Religious satire w/ Bette Midler \$19. Sheba's Shadow is bad \$25. Shaft's Big Score - Sequel to Shaft \$19. Shaft in Africa - More Shaft \$25. The Best of Sex and Violence - Essential trailer comp. hosted by John Carradine \$29. Island of Lost Souls - Horror classic \$19. Freaks - Tod Browning's classic morality play \$25. Sister Emmanuelle - Teen sent to convent school \$19. Cat in the Cage - Coleen Camp \$19. Emmanuelle's Revenge - Joe D'Amato \$19. Midnight Strangers - Wealthy woman turns tricks for kicks \$19. Teenager - Obscure 70's exploitation. Sue Bernard \$35. The Peacekillers - Ultra violent biker \$29. Playgirl Killer - Canadian 2 horror w/ Neil Sedaka \$25. The Asphyx - Scientist experiments with immortality \$19. The Wasp Women - Complete 73 min. version \$19. Female Jungle - Jayne Mansfield \$19. Night Side - Dennis Hopper \$25. Slumber Party '57 - Rainbeaux Smith \$25. Love Letters of a Portuguese Nun - Innocent 13 yr. old country girl lured to convent run by devil worshippers. Jess Franco masterpiece. No picture box \$19. The Fat Spy - Teen oriented musical comedy (?) w/ Jayne Mansfield & Phyllis Diller! \$29. The Red Menace - Great anti-communist drama. 1949 \$25. Hollywood Horror House - Psycho gigolo. 1968 \$29. Caudron of Blood - Spanish horror w/ Karloff \$25. Fellini's Roma \$19. La Dolce Vita - An epic accomplishment. On 2 tapes \$29. Nights of Cabiria - Fellini \$25. Juliet of the Spirits - Fellini. On 2 tapes \$29. Teorema - Stranger seduces entire family. Pasolini \$25. Accetone (The Scrounger) - Pasolini's first \$25. Umberto D. - Original Embassy release \$19. Kettle Tippel - Connoisseur version \$29. Susana - Wry Bunuel \$25. El Bruto - Inspiration for La Strada? Bunuel \$25.

Fight For Your Life - All time exploitation champ. Original uncut version \$29. The Wicker Man - British erotic horror. Complete 100 min. version \$39. Diary of Chambers - Semyon Bunsel \$25. Prospero's Books \$25. Greenway \$19. Gen. Idi Amin Dada: Autoportrait - Barbet Schroeder doc. \$39. Let It Rock - Hopper \$39. Buried Alive - Infamous D'Amato cannibal/gore \$79. The Erotic Adventures of Heidi - Private Screenings \$29. Sweet Young Trouble (Makin' Out) - Private Screenings \$29. Voluptuous Vixens - Private Screenings \$35. Girls Without Lovers - Private Screenings \$35. Lucifer's Angels (Young and Not So Innocent) - Private Screenings \$35. Sexy Sisters (Satanic Sisters) - Jess Franco. Private Screenings \$79. Baring It All (Utterly Without Redeeming Social Value) - Paul Barte. Private Screenings \$69. Django - Franco Nero spaghetti western \$25. Spurn of Death (Rooster) - Cockfighting Kristine DeBell \$19. Mandingo - Ken Norton \$29. The Refrigerator - Black comedy/horror. See review in PW16 \$29. White Heat - Cagney \$25. Felicity - Superior Euro erotica. Glory Annen is delectable \$19. Black Caesar - Prime blaxploitation \$25. Hell Up in Harlem - Sequel to Black Caesar \$25. Foxy Brown - Pam Grier \$25. Brain of Blood - Al Damon chaos w/ gore \$19. Poor White Trash 2 - S. P. Brownrigg swamp horror \$29. Suspria - Unrated version \$29. Microwave Massacre - Black comedy is so inept I suspect the involvement of Jerry Lewis \$29. Sweet Sweetback's Baadasssss Song - Uncut, uncensored, unapologetic \$29. The Kirlian Witness - Telepathic plants \$25. Bloodsucking Freaks - Rude \$29. Johnny Guitar - Nicholas Ray \$25. The Desert Tigers - Half WW2 bad movie, half 15a type atrocities \$25. Mr. Mean - Fred Williamson \$15. Joshua - Fred W. western \$9. Boss (Boss Nigger) - Fred W. \$19. Shocking Asia - 70's mondo \$25. Shocking Asia 2 - More mondo thrills \$25. Mondo Magic - Completes the set \$25. Dr. Jekyll's Dungeon of Death - Sex/action/horror \$19. The Reincarnate - Supernatural theme. 1971 \$19. Drive-In Massacre - The killer is still loose! \$19. Patrick - Aussie horror \$19. Torture Chamber of Dr. Sadism - Very atmospheric. 1967 \$19. Curse of the Blue Lights - Subterranean ghouls \$25. Dark Power - 2 horror w/ Lash LaRue! \$25. The Mad Butcher - Black comedy/horror \$25. Blood Bride - The groom has a man fixation \$29. The Haunting of Julia - 70's horror \$19. Widow's Nest - Italian horror w/ Patricia Neal \$15. The Jar - One of the strangest ever. Nightmare inducing \$25. Gallery of Horror - One of the worst ever, great fun! Lon Chaney Jr. \$25. Frankenstein's Castle of Freaks - Euro horror \$19. The Hills Have Eyes - 70's classic. Original issue \$29. Vengeance - Similar to Victims \$19. Deadline Stories - The 'Little Red Riding Hood' episode is the best \$25. The Comic - Obscure gore horror \$25. Bloodsuckers - Vampire cult. 1971 \$15. Arabian Nights - Pasolini epic. Original Pasolini supervised dubbed version w/ 'banned' box art. Better picture quality than subtitled version. 130 min. \$49. The Hawks and the Sparrows - Seriocomic masterpiece from Pier Paolo Pasolini. Subtitled \$39. The Black Hand - Post-Godfather exploiter. As entertaining as Mafia Massacre \$19. Is There Sex After Death? - Mondo/satire on early 70's sexual mores \$25. Foxstye - Obscure blaxploitation. 1973 \$19. The Return of Josey Wales - Michael Parks \$25. Up Your Ladder - Love American Style meets The Groove Tube \$25. The Golden Triangle - Hong Kong action \$9. Pionea - Britain's 70's sex queen \$25. Uncle Tom's Cabin - Kroger Babb's last road show epic. Italian. 1968 \$25. The Reflecting Skin - One of the best of the 50's. Unforgettable \$29. That Gold Day in the Park - Sandy Dennis is terrific as a repressed spinster \$29. You're a Big Boy Now - Biting black comedy. 1968 \$29. Bad Girls Go to Hell - Doris Wishman exploitation. With Joe Bob intro \$29. Sex and the College Girl - Early 60's drive-in type. With Joe Bob intro \$29. The Adventures of Lucky Pierre - Early Friedman/Lewis nudie. With Joe Bob intro \$29. Living Venus - 'Expose' of the skin mag biz. H.G. Lewis. With Joe Bob intro \$39. Girl's Riot - Like a German Born Innocent \$39. Delirium - Italian slasher \$19. Sisters of Satan (Alucarda) - Hysterical nuns. Dr. Juan Morteux \$29. The Crawling Hand - With a mind all its own. 1963 \$19. The Giant Gila Monster - Least scary screen monster ever \$19. Mideous Sun Demon - 50's fave \$19. The Slime People - Emerge from the sewers of L.A. \$25.

A Place Called Today - Great exploitation plus nude scenes for Lana Wood and Cheri Caffaro \$29. Outlaw Women - Females control this town. 1952, color \$29. Nothing But the Night - Orphanage kids turn killers \$25. Kiss Daddy Goodbye - See review in PW16 \$29. Poul Wulfer (The Day the Lord Got Giddy) - Fabian \$19. Robot Monster - Sony label \$39. The Children - Radioactive killer kids \$19. Night of the Ghouls - Ed Wood \$19. Carnival Rock - Rockabilly + pathos! \$19. The Violent Years - Ed Wood's girl gang epic \$19. Orgy of the Dead - Ed Wood's graveyard stripper revue \$19. The Wild, Wild World of Jayne Mansfield - Mondo Jayne! \$29. Wild Guitar - Arch Mall Jr. \$19. Begah! - Arch Mall Jr. \$19. Mondo Elvis - Unforgettable short doc. about the King's fans \$19. Saturday Night Sleazes, Vol. 1 - College Girl Confidential - Suburban Confidential - two A.C. Stephen mid-60's sexploiter \$19. Saturday Night Sleazes, Vol. 3 - Motel Confidential - Office Love-In - two A.C. Stephen late 60's sexploiter \$19. Teenage Confidential - Trailers for 50's JD films \$19. I Eat Your Skin (Zombies) - Voodoo thriller \$19. Strange Behavior - Elizabeth Cheshire \$25. Emmanuelle: Queen of the Desert - Laura Gemser avenges her sister's rape \$25. Desperate Living - John Waters classic \$29. Private Parts - Great black comedy \$29. The Bad Bunch - Greydon Clark blaxploitation \$29. Santa Sangre - Jodorowsky's most Fellini-like \$25. Emmanuelle in the Country - Laura Gemser \$19. Driller Killer - Grim Abel Ferrara \$25. Mirrors - Kitty Winn \$15. Suburban Soulette - H.G. Lewis social commentary. With Joe Bob intro \$25. Beyond the Valley of the Dolls - Autographed Emma Watson \$29. Kiss Me Deadly - Stylish 50's cult fave \$25. American Taboo - Photographer falls for his 16 yr. old neighbor. Nicole Harrison is a dreamy vixen \$29. Confessions of a Blue Movie Star - Behind the scenes of a German sex film. Early 70's mondo type \$29. The Rain People - Shirley Knight, James Caan \$25. Black Sister's Revenge (Emma Mae) - First rate Jama Panaka blaxploitation \$29. The Angry Breed - Nazi bikers, an acid costume party and Lori Martin (Cape Fear) spilling out of a bikini. 1968 \$29. The Lickerish Quartet - Radley Metzger \$25. Sinner's Blood - 70's exploitation/biker \$19. What's the Matter With Helen? - Shelley Winters \$19. Calligula's Perversions - Euro exploiter \$25. Women of Hell's Island - Wild Philippine WIP \$25. Muttler Squad - The lure the enemy to hell \$25. Mad Love - Peter Lorre \$19. Children of the Damned - 60's horror \$19. Last Orgy of the Third Reich - Nazi theme sexploitation \$25. Satan's Cheerleaders - Greydon Clark \$25. Corruption (Sweet Trash) - Indescribable noir/sleaze/exploitation. Early 70's \$35. Rude (Eat Out More Often) - Rudy Ray Moore in concert! \$19. Black Mama (Black Mooker) - 1972 oddity \$19. Superfly - Classic blaxploitation \$25. Emmanuelle's Daughter - Controversial \$19. Emmanuelle in Africa - Kerin Schubert \$19. The Guy From Harlem - Obscure blaxploitation \$25. Super Soul Brother (The \$6,000 Nigger) - Wildman Steve \$19. In Your Face (Abar) - Outrageous blaxploitation \$19. The Schoolgirls - Euro exploitation \$19. Schoolgirls...Growing Up - Classic 70's young Eurotica \$19. Schoolgirls: The Report of the Third Reich - Nazi theme sexploitation \$19. Run, Rabbit, Run - Teenage girl must choose between her boyfriend and...Daddy! Euro, 1968. No picture box \$25. Turkish Delight - Monique van der Ven \$19. Chaste and Pure - Laura Antonelli \$9. Under Not Leather (The Jesus Trip) - Tippy Walker \$19. Reborn - Dennis Hopper \$19. The Body - Carroll Baker \$19. Sweet Trash (The Hangup) - Great early 70's exploitation. Original issue \$25. Norma - Early 70's sexploitation. Original issue \$25. Delonite - Rudy Ray Moore \$19. Soul Vengeance (Welcome Home, Brother Charles) - Jama Panaka \$19. Black Godfather - Excellent blaxploitation \$19. Bummer - Dave Friedman drive-in \$19. She Freak - Dave Friedman exploiter \$19. The Devil's Son-In-Law (Petey Wheatstraw) - Rudy Ray Moore \$25. Disco Godfather - Rudy Ray Moore \$25. Scream Street (A Scream in the Streets) - Uncut 85 min. version on the Harry Novak label \$39. Leolo - Boy creates fantasy world to escape family life. Epic. 1992 \$29. The Devil at Your Heels - Ken Carter wants to jump a car a mile! Classic doc., unforgettable images \$29. Little Miss Innocence - Similar to The Seducers \$29. The Cutthroats - Early 70's exploitation set in WW2 prison camp \$29. Penitentiary - Jama Panaka \$9.



The Honeymoon Killers - Original Vestron issue \$39. Educating Julie - British nudist doc. 107 min. \$49. Weekend with the Babysitter 70' exploitation \$39. The Psychopath (73) - Kiddie show host Mr. Rabby avenges abuse! \$69. Olga's Girls - Infamous 60's nasty \$29. Monster Dog - Alice Cooper \$39. The Woman Inside - The Glen or Glenda of the 70's \$39. House of the Dead - Excellent horror anthology. 1975 \$69. Night of the Strangler - Mickey Dolenz \$39. Superchick - Joyce Jillsen is Tara B. True \$59. Captive Women (Naked Super Witches of the Rio More) - Jess Franco \$19. Captive Women 3 (Sweet Sugar) - 7 min. longer than Sweet Sugar version \$19. Daughter of Death (Julie Darling) - Incest theme \$19. Rhino's Guide to Safe Sex - 50's shorts \$19. All the Lovin' Kinkfolk - Hillbilly exploitation. Early 70's \$35. Bad Girls Dormitory - Sleazy bad movie \$19. My Favorite Butler (What the Swedish Butler Saw) - Long version \$19. Christmas Evil - The ultimate Xmas movie. Original issue, great box \$39. Revenge of the Wild Bunch - Box Office Int. western \$19. The Cars That Eat People - Wicked black comedy \$19. Gone in 60 Seconds - Original issue \$29. The Miss Nude America Contest - Doc. filmed in nudist camp run by wheelchair bound sex maniac! Original issue. 1975 \$29. Single Room Furnished - Jayne Mansfield \$25. Death Wish Club - Great noir-like oddity \$29. Deadbeat at Dawn - Definitive exploitation. Low budget masterpiece \$19. Manneater of Hydra (Island of the Doomed) - Nice color print \$29. The Todd Killings - The original River's Edge. Powerful \$25. Terminal Island - Women sent to penal colony. Original issue \$25. Black Shampoo - Prime exploitation \$29. Death Curse of Tartu - Doug Hobart is Tartu \$19. Crime of Crimes - Aldo Ray is an ice cream truck driving molester! \$35. Dr. Black & Mr. Hyde - Bernie Casey \$29. Love Camp - Guru exploits his followers \$29. Children Shouldn't Play With Dead Things - Bob Clark \$29. Dog Eat Dog - Jayne Mansfield \$25. Pets - Candace Rialson is held in a lavishly furnished cage by a demented 'collector'. Outstanding exploitation. No picture box \$25. Immoral Tales - Valerian Borczyk classic. No picture box \$19. Within the Cloister - Sex starved nuns. No picture box \$19. I Start Counting - Drama/suspense w/ Jenny Agutter. 1969. No picture box \$25. Ring of Darkness - Anne Heywood is a practicing devil worshiper with a daughter Lucifer wants for his bride. No picture box \$19. Little Lips (Piccole Labbra) - Disabled vet desires caretakers young daughter. No picture box \$19. Young Aphrodites - Adolescent sexual awakening in ancient Greece \$49. Coffy - Pam Grier is not to be messed with. Classic exploitation \$25. Dynamite Chicken - Counter-culture document \$25. Up Pompeii - British sex farce \$25. Fanny Hill - Dr. Mac Alberg \$29. Around the World With Fanny Hill - The sequel \$29. Goodnight Sweet Marilyn - Larry Buchanan \$39. Nero and Poppo: An Orgy of Power - Low budget Caligula imitator \$29. Blood Feast - H. G. Lewis. With Joe Bob intro \$19. Scorchy - Connie Stevens (topless) \$39.

Following is a selection of adult titles. Most of these movies are from X-rated's 'Golden Age', the period from 1970 to 1984, and were shot on film. Some of them deal with subject matter that would be considered too controversial to attempt today. Several of them have been discontinued by their manufacturer and will not be reissued in the future. Say no to cheapjack shot on video junk and check out the quality, diversity and themes of the classics. You must sign that you are at least 18 when ordering from this section.

Sodom and Gomorrah - Mitchell Bros. ersatz biblical epic \$29. Mary, Mary - Constance Money \$25. Ms. Magnificent (Superwoman) - Desiree Costeau battles alien invaders! \$25. Oriental Babysitter - Linda Wong. 1976 \$25. Portrait of a Seduction - Teen beds stepmother. 1975 \$25. Forced Entry - Disturbed Nam vet stalks his prey - on the streets of NYC! Extreme rape scenes. 1975. No picture box \$25.

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Flesh Gordon - Complete X version. Super box art \$39. Aunt Peg - Juliet Anderson is everyone's favorite Aunt \$25. Aunt Peg's Fulfillment - Sequel to Aunt Peg \$25. Debbie Does Dallas - Bambi Woods \$25. A Woman's Torment - Disturbed woman murders her partners after sex. Excellent psychological horror/X. Long version. No picture box \$25. The Second Coming of Eva - Non-stop sex w/ humor. Scandinavian. 1975 \$25. Judgement Day - Sex killed them - will they get a second chance? \$25. Naked Afternoon - Aigall Clayton's best \$25. First Time at Cherry Hill - Wise Pepper and his charges \$25. Starmaker - Copper Penny \$25. Little Darlings - Teen theme. Lysa Thatcher. No picture box \$19. Angela: The Fireworks Woman - Artistic and risk taking classic of brother/sister incest. No picture box \$19. Red Heat - Aspiring actress runs into the Hollywood Strangler in this psychotriller/adult combo set in Las Vegas. No picture box \$25. Las Vegas Lady - Same director \$25. Insatiable - Marilyn Chambers classic \$29. Afternoon Tease - Early 70's softcore \$19. Hot Child in the City - Teen goes to town \$25. Sex in the Smiles - Humorous live action takeoff on famous comic strips \$29. Angel Above - Devil Below - Great early 70's Exorcist inspired \$29. Weekend Fantasy - "Sleazy, seamy, sadistic sickie" - The X-Rated Videotape Guide \$25. Climax of Blue Power - Phony cop assaults women in his custody. Good exploitation type. 1974. No picture box \$25. Story of Joanna - Atmospheric tale of a libertine in search of a submissive woman. Terri Hall. No picture box \$25. Little Girls Blue - Summer camp sexploits \$25. Danish Pastries - 19th century girls school. Good softcore. No picture box \$25. The Tiffany Minx - Murder mystery. Rape. No picture box \$25. For Love of Money - Stud blackmail women with phony. Much oral activity \$25. Private Pleasures of a Woman - Seven women recount erotic experiences \$29. Sugar Bitches - Vignettes, something for everyone. Jean Dalton \$25. Little Me & Marla Strangelove - High school seniors \$25. The Good Girls of Godiva High - With twins Daphne & Danielle \$25. Eruption - Filmed in Hawaii \$25. Italian Stallion (Party at Kitty and Studs) - Early Stallone X. Rocky drops his drawers! \$25. Breakdown - Black militants take over apartment. With Black Dog Carter. Early 70's. No picture box \$19. Waterpower - Based on the true story of the NYC enema bandit. No picture box \$25. Man With a Wolf (The Naughty Victorians) Classic BAD period piece. Authentic, one of the best. No picture box \$25. The Other Side of Julie - "Four of the all time best scenes" - Only the Best \$25. Pizza Girls (Not and Smokey Pizza Girls) - Desiree Costeau \$25. 3 A.M. - This family plays together \$25. Dreams of Misty - Flashback to teen experience \$25. Swinging! Stewardess - Good example of Euro soft X. 1972 \$25. Body Talk - Heaven St. John (Angelic Pettijohn), Kay Parker \$25. Tomboy - She plays football but she's all girl \$25. Star of the Orient - Kyoto Gee \$25. Sex World - Resort specializes in wish fulfillment \$25. Summer in Heat - Campers attacked by rapists. Similar to Deliverance. Desiree Costeau \$25. Reflections - Kinskin cousins. Annette Haven \$25. Seven Into Snowy - Aigall Clayton \$29. Fantasy Girls - Early DeRenzey \$25. Bubblegum - Tina Ross \$25. Rat at the Blue Fox - Tijuana sex club Kitten Nativity \$29. Her Name Was Lisa - Vanessa Del Rio \$29. The Pink Ladies - Samantha Fox \$25. Scooter Trash - Nasty bikers and their chicks. No picture box \$25. Pleasure Masters - DeRenzey \$25. Skintight - Sex clinic \$25. My Pretty Go Between - Beverly Glen \$25. The Secret Dreams of Mona Q. - Housewife's fantasies come true \$25. Do You Wanna Be Loved? - Rene Bond, Anita Sand (a busty redhead) \$25. Marriage and Other Four Letter Words - Remarkable 70's ambience. Rainbow Robbins \$25. Randy: The Electric Lady - Desiree Costeau. Written by Terry Southern. No picture box \$25. A History of the Blue Movie - Alex DeRenzey's classic doc. 120 min. No picture box \$25. Garage Girls - Good action plus humor \$25. Hot Rackets - Tennis anyone? Desiree Costeau \$25. Suzie Superstar - Shanna Grant \$25. Teenage Sex Kitten - Rene Bond is abducted by demented hermit. Much more like a 70's exploitation movie in plot. An absolute classic. No picture box \$25. Little Girls Lost - The casting couch lives. Tigr. Veronica Hart \$25. Loves of Lolita - Angel West \$25. Lady Lust - Ray Williams. No picture box \$25. Vixens of Kung Fu - Rape victim learns martial arts. 1975. No picture box \$25. A Dirty Western - Quality sex western \$25.

Baby Cakes - Rhonda Jo Petty and friend kidnapped. 1979 \$29. Flying Skirts - Family vacations at mt. resort. Euro \$25. Sex Play - Kay Parker \$25. The Velvet Edge - Explores the offbeat. No picture box \$25. Sexteen - Vignettes include hot teen \$35. American Pie - 50's motif. Lysa Thatcher \$25. Candy Strippers - Hospital-ity \$25. Titillation - Angelique Pettijohn, Kitten Nativity \$29. Thunderbuns - Best of the vignette type. Jennifer Welles & teen boy teen girl & older man, intense BAD \$25. The Pony Girls - Set on a horse ranch \$25. The Erotic Adventures of Candy - Carol Connor \$25. Candy Goes to Hollywood - Sequel to last. Carol Connor \$25. Prisoner of Paradise - Female war prisoners on Japanese island. Seka (as Ilani) \$25. The Resurrection of Eve - Her sexual history recalled. Early 70's classic. Marilyn Chambers \$35. The Liberation of Moneydoll Jones - Country lovin' \$25. Teenage Fantasies - Rene Bond \$25. China DeSade - Similar to Apocalypse Now. Offbeat \$25. Four Women in Trouble - All knocked up \$25. One Page of Love - Flashback to incest. Superior \$25. Teenage Cruisers - Great drive-in type. Serena, Johnny Legend \$25. The Milk Maid - Lactation \$19. Spirit of '76 - Historical costume. Humorous \$25. White Fire - Set at ski lodge \$25. Lust Inferno - Predates the Bakker and Swaggart scandals \$29. Pastries - Uschi Digard \$25. Thoroughly Amorous Amy - Swinging 70's housewife \$25. Tomatoes - First X to achieve popularity. 70 min. version. 1968 \$25. The Taking of Christina - Great exploitation from the Defiance gang. Rape theme. Based on a true incident \$25. High School Memories - Annette Haven \$25. Behind the Green Door - Marilyn Chambers. 1972 \$29. Lipps & McCain - Sex western \$25. Little Orphan Sammy - Jennifer Welles. Humorous \$25. Babyface - Super Alex DeRenzey. Cuddles Malone. 104 min. No picture box \$25. Cafe Fleish - Cult classic \$25. Long Jeanne Silver - Most unorthodox \$25. Pretty Peaches - Desiree Costeau's best. Amazing enema scene \$39. Oh! Those Nurses - Lysa Thatcher \$25. The Devil in Miss Jones - Original classic \$25. X-Rated Cartoons - Clever \$19. Taboo - Kay Parker \$25. Naked Came the Stranger - Radley Metzger \$25. Christy - One of the best of the early NYC's. Little Annie Christian. 1972. No picture box \$19. Mating Season - Summer campout \$25. Defiance - Great exploitation type w/ Jean Jennings. No picture box \$25. The Trouble With Young Stuff - Christina Williams \$25. The Kinky Ladies of Bourbon Street - Supernatural theme. Memorable. French, retitled \$25. Euro Loops of the 70's - Film transfer, no picture box. 120 min. \$25. Teenage Fantasies II - Rene Bond \$25. Alice in Wonderland - Kristine DeBell \$35. Memories Within Miss Aggie - Spinster reflects on missed opportunities \$25. Secret Desire - 70's BAD sickie. No picture box \$25. The Budding of Brice - From waitress to movie star \$25. Little Showoffs - Non-professionals act out their fantasies. Excellent \$25. Reel People - Similar to Little Showoffs \$25. Hot Oven - Delivery boy delivers \$25. Playgirls of Munich - 1973 \$25. Big House Babes - Set in women's prison. Retitled. 70's \$25. Sexual State - College cheerleaders. Retitled \$25. Turbo Sex (Snow Monkeys) - Rhonda Jo Petty, Seka \$25. China Lust - Linda Wong \$25. Star Virgin - Peaches in her panties! \$25. The Devil's Playground - Sleazy appeal. Cute black teen \$25. Dark Dreams - Occult theme. Tina Russell \$25. Erotic Animation Festival - Plus live short feature. Well done \$25. Neon Nights - Everyone wants to instruct Lysa Thatcher \$29. Come With Me, My Love - Ghost avenges murder \$25. Georgia Peach - Jeannine Dalton is the doe eyed innocent \$29. Swinging Sorority - Early 70's softcore \$25. Swinging Ski Girls - The cast of the last returns \$25. A Taste of Sugar - Serena \$25. Wet Lady - Emerges from the sea \$19. Daisy May - Takeoff on Lil' Abner \$25. Jailbait - Scene for scene remake of Lou Campa's 60's sexploiter Sock It to Me Baby! Tina Lynn \$29. Dixie - Aigall Clayton. No picture box \$25. For Richer, For Poorer - Georgina Spelvin \$25. Indian Lady - Mystery director \$25. Expensive Taste - Strong rape theme \$25. Getting Off - Desiree Costeau. Kinky, long version \$25. Dr. Love - Samantha Fox \$25. Little Orphan Dusty - Long version. No picture box \$25. N.Y. City Woman - G.J. Laing \$25. Lunch - Kurt McDowell \$25. Teenage Madam - High sleaze \$25. Sweet Punkin' - C.J. Laing \$25. Not Circuit - One of the first full length features. 1971 \$25.

Chorus Call - Kay Parker \$29. Tangerine - Juliet Anderson and her teenage daughters \$25. Rollerbabies - Terri Hall \$25. Tineel Town - Danielle Raye \$25. Virgin Dreams - Jean Jennings is the repressed teen \$25. Untamed - Kay Parker \$25. Teenage Pajama Party - Features a Dorothy Hamill lookalike \$39. Dear Pam - Takeoff on Dear Abby \$25. Nostalgia Blue - Vintage stage \$25. Laleah - Rare example of 70's X exploitation. No picture box \$25. Sylvia - Based on Sybil \$25. Virgin and the Lover - Man loves his mannequin! Jennifer Welles \$25. Autobiography of a Flea - Based on the Victorian novel. Innocent Belle is debauched by priests \$25. Peach Puss - 70's teen sexer w/ Lysa Thatcher. No picture box \$19. Climax de Luxe Loops - 70's Scandinavian teen action. 100 min. No picture box \$39. Playthings - Lysa Thatcher \$25. Student Bodies - Suzie Muffet \$25. The Legend of Lady Blue - Maureen Spring \$25. Teeny Buns - Nancy Hoffman \$25. Young, Wild & Wonderful - Candi Barbour \$25. Devil's Ecstasy - Occult theme \$25. Deep Rub - Desiree Costeau \$25. Candi Girl - Serena \$25. A Formal Faucet - Dorothy LeMay \$25. Josephine - Euro period piece \$25. House of 1,001 Pleasures - Euro \$25. Love Theater - German, funny \$25. Love Couch - Humorous \$19. Heavenly Desire - Seka \$25. Lure of the Triangle - Underwater action \$25. Midnight Hustle - Teen hookers \$25. Mobile Home Girls - Euro \$25. Small Town Girls - Take a spin on the rape wheel! \$25. South of the Border - Debbie True Love. Mystery director \$25. Triple Play - Mystery director \$25. Powerbabe - Takeoff on Superman \$25. Summer School - Lysa Thatcher \$25. Teenage Twins - Brooke & Taylor Young \$19. Sticky Fingers - Soft X version of Dr. Carstairs 1869 Love Root Ellixir. Sex western w/ Marsha Jordan. No picture box \$25. Erotic Olympics - Retitled \$19. Las Vegas Erotica - Travelogue type. Mystery director \$25. French Heat - Same description as last \$25. French Throat - Ditto \$39. Pet of the Month - Set in Hawaii \$25. Summer of Laura - Marsha Moon \$25. Porno Screentests - Jennifer West \$25. Stephanie's Lust Story - Gena Lee \$25. Feelings - Terri Hall \$25. Tight Assets - Lori Lang \$25. The Blonde - Annette Haven \$39. Contact - Swingers \$25. Inside Georgina Spelvin - Guess who? \$25. Nostalgia Stages - Vintage loops from the 20's & 30's in excellent quality. No picture box \$19. Hitler's Harlots - Three girls suspected of anti-Nazi activities are 'interrogated'. Laughably low budget. No picture box \$25. Love Lips - BJ special \$25. Body Lust - Mystery director \$25.

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///Reference Book/// Anyone with even a passing interest in adult films will want to get the X-Rated Videotape Guide by Robert H. Rimmer. This is the Psychotronic Encyclopedia of vintage and classic X. Reviews for 1,300 films from 1968-1985 plus a supplemental index. Order your copy directly from the publisher: Challenge Press, Box 2708, Quincy, Mass. 02169. Cost is \$20 ppd.

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# SPARE PARTS

By DALE  
ASHMUN



Howdy again from New Orleans, famous birthplace of Ray Walston.

**MAG OF THE MONTH AWARD...** goes to HUNGRY FREAKS #2 (\$4 to Sebastian Goodrich, Box 20835, Oakland, CA 94620) Sebastian and brother Miles have slapped together a gorgeous mag that covers the waterfronts, plus hones in on Bigfoot sightings, Charles Mingus (with discography), Black Panthers (the real ones not the movie), Mexican horror movies, wrestlers managed by Johnny Legend, and a cozy chat with Jack Hill, director of the infamous SPIDER BABY. Also from the left coast comes TIKI NEWS #5 (\$2 cash to Otto von Stroheim at 1349 Preston Way, Venice, CA 90291) which closely examines all things Tiki influenced from Pablo Picasso's art to restaurants like Jade Island (Staten Island) and the Mai-Kai (Fort Lauderdale).

**KEEP YOUR NOSE TO IT DEPT...** THE GRINDSTONE (\$3 to Prowl Pro., 11288 Ventura Blvd. #761, Studio City, CA 91604) came our way via editors Cameron Davis and Randall Ray Burris. The focus is on roots/rockabilly/western swing music and #3 has features on Junior Brown, Big Sandy & the Fly Rite Boys, Dave Alvin, BR5-49 and tons more. Digging the same scene but based in Mormon terrain is POMPADOUR PRESS (\$2 to J. R. Ruppel, Box 1081, Salt Lake City, UT 84110). J. R. sent us #6 in which we learned more about cool cats like The Tennessee Boys, Los Straightjackets and Hasil Atkins.

**LET'S GET BENT DEPT...** and you can get BENT by sending \$3 to Scott Crawford, 1887 Ingleside Terrace NW, W.D.C. 20010 and read about Cop Shoot Cop, Glenn Branca, Caspar Brotzmann and a bunch of rekkis reviews by PYSCHOTRONICS own Art Black.

**SMELL THE GLOVE DEPT...** David Arnett likes heavy metal music and he proved it by sending us SPIKED

IMPALMENT #3 (\$2 to Dave at 329 Terrace Dr., Paul's Valley, OK 73075) which covers such parental approved chord crunchers like Usurper, Immolation, Demonic Christ plus an interview with Gene Simmons of KISS.

**DUCK AND COVER DEPT...** Bob Z. sent us his cassette and illustrated lyric book package CAUTION: CONTENTS UNDER PRESSURE (\$8.95 to Bob at Box 1905 Stuyvesant Station, NYC 10009). The 60 min. tape offers titles like "Her Hot Pink Satin Pants" and "Weird Gleeps at the Shopping Malls" and the book includes art by Scott Cunningham, Steve Cerio and Mike Diana.



From CAGED HEAT 3000 #1

**COOL COMIC DEPT...** Mathew Sanborn and John RYan sent in ANGRY YOUTH COMIX #5 (\$3 to Mathew at Box 83, Groveland, MA 01834) and it's a vile batch of sickness starchy Loady McGee, Onio Mary and Omletta. In short, I loved it, so support these twisted kids. Steve Ross sent in a pair of his Antarctic Press titles (sase for catalog to A. P., Box 290221, San Antonio, TX 78280): ZETA MAN #3 and the premiere issue of CHESTY SANCHEZ which chronicles the "rise, fall and reurrection of legenday "luchadora" (lady wrestler) Maria "Chesty" Sanchez. From London town, Simon Murphy and Charlotte Cooper offer ALL RIGHT #2

(\$3 cash to Simon at 8 Janelly Ct., Hanley Rd., London N4 3QB England) featuring snappy stories and crude art about a kooky pair named Sadie Mae and Roman Romaine. STREET SMELL #1 is worth the cover price for the surreal story "Gravy" alone, in which a hapless mook has a helluva time trying to order a cocktail in a corner bar. The main story "Love to know you Pt. 1" is a beautifully rendered tale of a porn shop clerk who is fixated on the waitress where he eats lunch every day. Send \$4 cash to Bruce Mutard, Box 2231, Nth Brighton, Victoria 3186, Australia to check out his "lowbrow comic for highbrows."



**PLUG ME IN DEPT...** to the ELECTRIC WARHOL experience (\$1 to Greg Wyatt, 105 Shumate Ave., Maryland Hts., MO 63043) in which Mr. Wyatt shares some truly mind bending carttons including Capt'n CLit, Fingerman and my new hero Party Mammal (please market T-shirts soon, Greg!).

**DOLLED UP CUTIE DEPT...** Send \$2 cash to J. C. at Box 791, Berkeley, CA 94701 and you'll receive DREW #3, a very strange little zine devoted to one of the sexiest sirens of the 90s, Drew Barrymore.

**ASSORTED WEIRDNESS DEPT...** Here's a couple of zines for the hard to classify file: bANAL PROBE #9 is a collection of amusing essays like "Why I Got Braces" and "Orleans Parish Prison Blues." Editor Aliana Duro subtitles this project "the rectal thermometer for a dying planet" so send her \$1.50 at Box 4333, Austin, TX 78765 to glom the latest issue. TOAST POINTS costs a mere dollar from Sid Tzu, Box 12603 Reading, PA 19612. My drugs hadn't fully kicked in while I read it so I'm still not clear as to it's general contents.

**DREW DRAWS GOOD DEPT...** Drew Friedman has unleashed another set of 36 full color trading cards for

Kitchen Sink (1-800-365-SINK for ordering info). This set, a follow up to his Ed Wood Jr. players cards, is titled AMERICAN BEAUTIES AND CUTIES and highlights Drew's talent for rendering ugly mugshots!

**CAREFUL WITH THAT BLOWGUN DEPT...** John A Mozzer sent me a copy of his frightening video THE CORRECT RITUAL, in which three half naked warrior women (Kelly Webb, Viva Knevel and M. Dante) chase John down and perform a casred titual on his helpless body. Send John an sase at Jam Works, Box 173, Hollywood, CA 90078 for more info on this video and his excellent WEIRD SMUT comics.

**ZOMBIE UPDATE DEPT...** ZOMBIE VS. MARDI GRAS, the horror opus created by Mike Lyddon, Will Frank and Karl DeMolay, premiered at the 1995 New Orleans Film & Video Festival in Oct., and has been playing to enthusiastic crowds at various night spots in the Cresent City ever since. The home video version shoul be available by next column, so I'll

have details on how you can have your very own ZOMBIE PARTY at home. Meanwhile, stay regular and get your kicks in 1996!

PV



Chick comic panel  
from MONKEY SPUZZ

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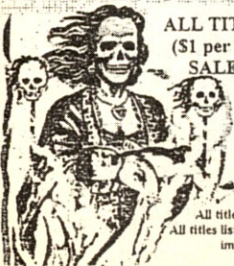
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- Astro-Zombies ('68) Tura Satana, Al Adamson dir.
- Alien Predators ('80) Lynn-Holly Johnson
- And God Said to Cain ('67) Ital./K. Kinski, Eurowestern
- Arabian Nights ('74) Ital.-Eng. subs/Libx/Pasolini dir.
- Biggles ('85/UK) Peter Cushing's last film role
- Bits and Pieces ('77) Suzanne Smith, S.E. Zygmunt
- Bloodrage ('79) Lawrence Tierney, Ian Scott
- Blood Sabbath ('72) Dyanne (Lisa) Thorne, A. Geary
- Blood Spattered Bride ('72) Ital./Carmilla lesbians
- Bloodstalkers ('76) Kenny Miller, Celea Ann Cole
- Blood Splash ('88) Baird Stafford, Tom Savini FX
- Blue Blood ('73/UK) Oliver Reed, Fiona Lewis
- Blue Monkey ('88) Steve Railsback, John Vernon
- Body Talk ('81/X) Angelique Pettyjohn, Kay Parker
- Brain Dead ('93) Uncut alt. version of "Dead Alive"
- Cain's Cuthroats ('71) Carradine, Al Adamson dir.
- Canterbury Tales ('71) Ital./Libx. P. Pasolini dir.
- Captive ('87) Oliver Reed, Irina Brook in bondage
- The Cat and the Canary ('77) Carol Lynley, O. Hussey
- Cover Girl Models ('75) Pat Anderson, L. Bloom
- Dagger Eyes ('84) Carol Bouquet, C. Vanzina dir.
- Daughters of Satan ('72) Filipino) Tom Selleck
- The Day of the Cobra ('84) Ital./F. Nero Sybil Danning
- Decameron ('70) Ital.-Eng. subs/Libx. P. Pasolini dir.
- Death Sport ('78) David Carradine, Claudia Jennings
- The Devil Within Her ('75/UK) Pleasance, Munro
- Don't Go In the Woods ('81) Nick McClelland
- Don't Mess With My Sister! ('85) Mier Zarchi dir.
- Double Exposure ('82) Michael Callan, J. Pettet
- Emanuele in Bangkok ('76) Italian) Laura Gemser
- Escape From Cellblock 3 ('78) Carolyn Judd
- Evil Town ('87) James Keach, Dean Jagger
- The Fantasist ('89) Timothy Bottoms, Moira Harris
- Fear No Evil ('81) Stefan Arngren, Eliz. Hoffman
- The Female Bunch ('69) R. Tarnbliss, Al Adamson dir.
- The Final Programme ('73) K.S. Douglas, P. Magee
- Five Bloody Graves ('70) J. Carradine, Adamson dir.
- Forever Evil ('87) Red Mitchell, Freeman Williams
- The Freeway Maniac ('88) Loren Winters
- Frenchman's Farm ('87) Australian) Tracey Tanish
- Future-Kill ('85) Edwin Neal, Marilyn Burns
- Galaxina ('80) Dorothy Stratten, Stephen Macht
- Girl in Gold Boots ('69) Ted V. Mikels directs
- Girls Nite Out ('83) Hal Holbrook, Rutanya Alda
- Girls on the Road ('73) Kathleen Cody, Dianne Hull
- God Told Me To ('76) Deborah Raffin, Sandy Dennis
- Gold of the Amazon Women ('78) Unrated) A. Ekberg
- Gorath ('64) Jap.-Eng. dubbed/Tobho) I. Honda dir.
- Grey Matter ('73) James Best, Barbara Burgess
- The House of the Dead ('80) J. Erickson, Bernard Fox
- Hundra ('85) Ital.) Laurene Landon, Marissa Casel
- Hunters of the Golden Cobra ('82) Ital.) A. Margherita dir.
- Hustler Squad ('76) Ted V. Mikels directs
- Insanity! ('82) Terence Stamp, Corinne Clery
- Invaders of the Lost Gold ('79) Ital.) Laura Gemser
- IT Lives Again ('78) John P. Ryan, Kathleen Lord
- Joy Ride to Nowhere ('78) Leslie Ackerman
- Julia ('74) Sylvia Kristel, Jean-Claude Bouillon
- Kronos ('57) Jeff Morrow, Barbara Lawrence
- La Bete ('79-X Euroversion) aka "The Beast"
- Lady Stay Dead ('83/Aust.) Psycho on the loose!
- The Last Porno Flick ('74) M. Pataki, Colleen Camp
- The Last Slumber Party ('87) Jan Jensen
- The Majorettes ('87) Kevin Kindlan, John Russo dir.
- Make Them Die Slowly ('80/Ital.) U. Lindsay dir.
- Maniac ('78) Oliver Reed, Deborah Raffin
- The Manitou ('78) Strasberg, Stevens, Curtis
- Mary, Mary, Bloody Mary ('76) Christina Ferrare
- Mausoleum ('83) Bobbie Breese, LaWanda Page
- Movie House Massacre ('78) Mary Woronov
- Ms. Magnificent ('77/X) Super Desiree Cousteau!
- My Father's Wife ('79) Italian) Carol Baker
- Naked Vengeance ('85/Italian) Deborah Tranelli
- Natas: The Reflection ('83) Randy Mulkey, Satan!
- Nightkill ('80) Jaclyn Smith, James Franciscus
- Nurse Sherri ('78) Jill Jacobsen, Al Adamson dir.
- One Minute Before Death ('88) Based on Poe
- One Night Stand ('77) Canadian) Chappelle Jaffe
- Panic ('83) Italian) David Warbeck, Janet Agren
- Pretty Peaches ('77/X) Desiree Cousteau's classic
- Patrick ('78/Aust.) Robt. Helpmann, S. Penhaligon
- Poor White Trash ('57) Peter Graves, Lita Milan
- Red Heat ('85) Linda Blair, Sylvia Kristel, Sue Kiel
- La Senora Muerte ('68) Mexican) John Carradine
- The Severed Arm ('73) Deborah Walley
- Sex and Zen ('93) Chin.-Eng. subs/Libx. X) Uncut
- Scalpel ('76) Robert Lansing, Judith Chapman
- She ('83) Sandahl Bergman, Harrison Muller
- Sister Emanuelle ('81/Italian) Laura Gemser
- Slithis ('78) Alan Blanchard, Judy Motulsky
- Snuff ('76) Alan Schackleton's banned cult nasty
- Spare Parts ('85) Judith Speidel, Wolf Roth
- Splatter: Architects of Fear ('86) Gore FX secrets
- Stage Fright ('83/Australian) Jenny Neumann
- Stage Fright ('87/Italian) Barbara Cupisti
- Stalene Motel ('75) Ursula Andress, Barbara Bach
- The Stay Awake ('87) Shirley Jane Harris
- The Stepford Wives ('75) K. Ross, Paula Prentiss
- The Student Nurses ('70) Karen Carlson, B. Leigh
- The Student Teachers ('73) Roger Corman produces
- Student Union ('73/Ital) Victoria Thompson, Euro-T&A
- Suicide Cult ('77) Bob Byrd, Monica Tokell
- Swamp of the Lost Monsters ('65) Mexican)
- Teenage Devil Dolls ('53) Barbara Marks
- 3 Nuts in Search of a Bolt ('64) Maniac Van Doven nude!
- Trapped ('90) Kathleen Quinlan, Bruce Abbott
- Ultimate Warrior ('75) Yul Brynner, R. Clause dir.
- Vampire ('79/TVM) Richard Lynch, Jason Miller
- The Van ('77) Stuart Getz, Deborah White
- Varn the Unbelievable ('58/Tobho) I. Honda dir.
- The Viking Women ('38) Abby Dalton, Corman dir.
- The Vulture ('67/UK) Akim Tamiroff
- Werewolves on Wheels ('71) Stephen Oliver
- The Yum-Yum Girls ('78) J. Landers, Tanya Roberts

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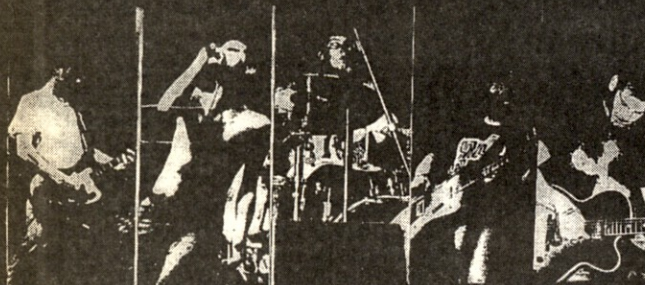
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**THE ASTRO-ZOMBIES (1968)** John Carradine creates murderous zombies in his lab and Wendell Cory (*The File on Thelma Jordan*) is out to stop him. Sultry Tura Satana is an evil dragon lady who leads a group of foreign agents. Co-written by Wayne Rogers (*M\*A\*S\*H*). Produced and directed by Ted V. Mikels, this is the authorized video release with a new prologue. AZ100W \$29.95

**THE BLOOD TRILOGY** Wow! Rare, unseen outtakes from the H.G. Lewis gore classics *Blood Feast*, *Two Thousand Maniacs*, and *Color Me Blood Red*. Remember the blonde in the bathtub in *Blood Feast*? You've never seen her like this before! SW5327 \$20.00

**BORN RECKLESS (1959)** Blonde bombshell Mamie Van Doren hits the rodeo circuit and battles sexy Carol Ohmart (*Spider Baby*) for the attentions of bronc-buster Jeff Richards. Mamie plays the good girl and sings 6 songs. A must for all her fans! GM08 \$20.00

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**FASTER, PUSSYCAT! KILL! KILL! (1965)** When 3 buxom go-go girls (Haji, Lori Williams, and Tura Satana) become fed up with the leering and lecherous come-ons of their male audience, they literally let go of themselves and go on a murderous and sadistic binge of vengeance against all men. An official Russ Meyer video release. RM001V \$74.95

**INGA (1967)** Marie Liljedahl (*Eugenie...*) is the virginal 17-year-old who comes to live with her free-thinking Aunt after her parents are killed in an accident. She becomes infatuated with her Aunt's younger lover and blossoms into womanhood. One of the top-grossing films of the decade. GM12 \$20.00

**THE INCREDIBLY STRANGE CREATURES WHO STOPPED LIVING AND BECAME MIXED-UP ZOMBIES (1964)** Ray Dennis Steckler's most famous film and also the world's first monster musical stars Cash Flagg (Steckler), Carolyn Brandt, and Atlas King. Excellent photography and some bizarre musical numbers highlight this cult classic. RS01 \$20.00

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**TED V. MIKELS... DIRECTING MOVIES ACTION TO WRAP (1993)** Join Ted V. Mikels at his TVM Studios in Las Vegas for an inside look at the making of 11 of his films (including *The Astro-Zombies*, *The Corpse Grinders*, *The Black Klansman*, etc.) Mikels shows trailers or clips from each film and talks about them before and after. An INCREDIBLY STRANGE exclusive. (100 mins.) TVM89109 \$29.95

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# Fanzines

All zines are illustrated and "normal" page size unless otherwise noted. Write to them for sample copies, prices or subscription rates.

**BENT** (\$3, \$2.95) The main thing about this 52 pg. music zine is that the singles only review column is written by Art Black (who is only reviewing LPS in his PV column). The Schramms (Hi Dave!), Wild Hyenas and Helium are featured. Editor Scott Crawford is at 1887 Ingleside Terrace NW, Washington DC 20010.

**BEST OF GLAMOUR GIRLS THEN AND NOW** (\$6) Cynthia (BEYOND THE VALLEY OF THE DOLLS) and her huge chest, Irish (SHEENA) McCalla, Angelyne (see her in GET SHORTY) and of course, cover girl Betty Page are featured in this magazine version of the newspaper of the same name. Former model and still working photographer Bunny Yeager is the publisher (and is in here too). Box 34501, Washington D. C. 20034.

**CASHIERS DU CINEMART** (#4, \$1) In 60 digest size pgs., you get Red Sovine, Dolemite, Scooby Doo, Jackie Chan, Kevin Bacon and reviews (movies and zines). Editor Mike Barnett is at Box 2401, Riverview, MI 48192, not the (wrong) address we ran last time.

**CINERAIDER** (#4, \$5) Lots of reviews of mostly recent Hong Kong movies (FINALE IN BLOOD, SATIN STEEL) are in this 48 digest size pg. issue, along with several lists of guilty pleasures. Editor Richard A. Akiyama is at Box 240226, Honolulu, HI 96824.

**CLE** (3X, \$11 ppd.) Legendary 50s DJ (and TV horror host) Mad Daddy, My Dad Is Dead, Cruel Cruel Moon, Mirrors and Andrew Kilimek are here, along with a detailed Pere Ubu family tree, art and writing by John Morton and other Cleveland music related stuff. All this and you get a pretty amazing 20 track CD featuring all of the above and lots more. The first issue (from 78!) of this fine publication included my first published movie reviews and this limited edition 3X has an ad (for Infodrome) with a pic of me (as Crocus Behemoth!). Write Jim Ellis at Box 16613, Cleveland, Ohio 44116.

**CRITICAL CONDITION** (#8, \$3.50) Over 50 movies are reviewed in this 34 pg. 3rd anniversary issue, along with extensive lists of retitled movies, Euro director's fake names and the movies of Gary Graver. Great ads as usual. Fred Alderman, 215 B Overmount Ave., W. Patterson, NJ 07424.

**DO THE POP!** (#1, \$6) "The magazine of underrated rock 'n' roll" features Eater ("Thinking Of The U.S.A."), Radio Birdman, Sham 69, the Viletones, the Droogs (with the late Brian Hudson), the Stooges (bootleg LP guide), and especially the MC5 (excellent lengthy Wayne Kramer interview) plus BEYOND THE VALLEY OF THE DOLLS, extensive filmographies, reviews and Toronto and Seattle stuff. It's 72 pgs. Write to the Canadian Alan (Cryptic Times) Wright at 1011 Boren Ave. #114, Seattle, WA 98104. #2 will cover 70s Cleveland bands.

**EUROPEAN TRASH CINEMA** (#12, \$6) Interviews with Brett Halsey

(plus a Euro filmography) and Joe D'Amato highlight this issue along with lots of reviews and a great full color cover of Laura Gemser and some cannibals. Craig Ledbetter, Box 5367, Kingwood, TX 77325.

**FEMME FLICKE** (#4, \$2 ppd) has news, reviews, Jenny Wright, HEAVENLY CREATURES, Spinanes videos and an updated filmography of women directors. It's 36 digest size pgs. from Tina Spangler, 99 Hancock St. #4, Cambridge, MA 02139.

**HITCH** (#7, \$3.50) Read funny stuff about Crispin Glover, the Grand Canyon, the PLANET OF THE APES series ("Still Damned, Still Dirty") plus video reviews. It's 40 pgs. and from Rodd M. Lott, 5504 N. Tulsa Ave., Oklahoma City, OK 73112.

**LIQUID CHEESE** (#6) This used to be Psychoholic Slag and it features 30 pgs. of reviews (movies, books, zines and some rock concerts) and fan art. Dave Kosanke, 8123 W. Margaret Ln., Franklin, WI 53132.

**MIDNIGHT MARQUEE** (#49, \$5.95) It's a special 100 pg. all vampire issue of the world's longest running fanzine with a Bela cover, plenty on the Universal and Hammer movies plus VAMPYR, the Mexican NOSTRADAMUS series and a look at vampire westerns (there are more than you'd think!). As always, editor Gary S. Svehla (who also presents the Fanex conventions) includes rare pics and ads, mixed with original art. 4000 Glenarm Ave., Baltimore, MD 21206.

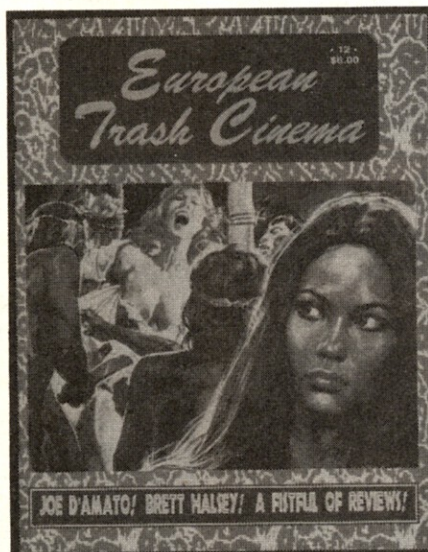
**MOTORBOOTY** (#8, \$4) You never know what to expect in MOTOR BOOTY but this issue seems like a post - punk rock MAD with lots of parodies and cartoons plus (serious) looks at Melvin Van Peebles (interview and discography), Detroit biker, painter, writer, musician ("50" LPS!) Nicodemus, Canadian director Guy Maddin (CAREFUL) and a top 200 (!) rock death chart. 80 pgs. plus an 8 pg cartoon foldout and an insert zine parody. Write Plotnik at Box 02007, Detroit, MI 48202.

**PLANET B** (#4) Ennio Morricone and Corey Yune are here along with reviews and cartoons and Nick Adams is on the cover. 16 pgs., from Nathan D. Pazsint, 728 James St., #4, Pittsburgh, PA 15212.

**REMOTE JOCKEY DIGEST** (#1, 1.50) This is 24 digest size pgs. of reviews plus an interview with Kansas director Tucker Johnson (BLOOD SALVAGE). Editor D. H. Coleman is at RJD, Box 572349, Tarzana, CA 91356.

**ROCKTOBER** (#13, \$2) Here's another new (to me) unpredictable (52 pg.) zine that's full of fun stuff. With comix (including a strip about The Monks), a look at the local Chicago 60s KIDDIE-A-GO-GO show (I've seen a tape - it's amazing), a brilliant section of features about show biz and rock 'n' roll midgets (including Pee Wee Marquete, who Mia used to work with at Hawaii Kai in NYC) plus Gary Glitter, Sammy Davis Jr. and music reviews. Editor Jake Austin is at 1507 E. 53rd St. #617, Chicago, IL 60615

**SANTO STREET** (#5) is 10 pgs. of Mexican horror, wrestling and sci fi, including an interview with Mils Mascaras (he discusses wrestling





midgents), a Lorena Velazquez filmography, reviews and some great rare stills (there's a suitable fro framing BRAINIAC pg.) and posters. \$10 for 4 quarterly issues from Brian Moran (who also has an illustrated poster and collectable sales list) at Box 561307, Orlando, FL 32856.

**SHOCKING IMAGES** (#5, \$3.95) features the films of Michelle Soavi, SERIAL MOM, DOLEMITE, a guy who edited H. G. Lewis movies (interview), lots of video reviews and lots of unique illos. It's 32 worthwhile pgs., from Mark Jason Murray, Box 7853, Citrus Hts., CA 95621.

**STREETCLEANER** (#1) It's 9 pgs. of reviews (most are horror/sci fi movies old and recent) from 312 S. Ebrite, Mesquite, TX 75149. The cover is from the documentary BROTHER'S KEEPER. The editor's name is crossed off with a magic marker.

**TEENAGE RAMPAGE** (#2, \$2) More teen movies (from to ZAPPED! and H.O.T.S. to the recent THE STONED AGE) are reviewed and there's an interview with Jack Hill. 20 pgs. from Rich Ormond, Box 6052, St. Louis, MO 63139.

**TERMINAL BRAIN ROT** (#6) You get record (Alice Cooper Goes To Hell), movie and book reviews, comixs, "I Hate The Greatful Dead" and the music of Ant-Bee in this 32 digest size pg zine. From Mike Huegen, 7312 Reynard Ln., Charlotte, NC 28215.

**THIS IS THE SPINAL TAP ZINE** (\$3 ppd) Everything about the famous British band Spinal Tap is in this 76 pg. digest in 550 alphabetical sections. If you look up Cleveland, you'll read: Gig on 1982 tour during which Tap became lost in the bowels of the venue. Or Woodstock: Members of Tap insisted the band had been invited, but that the letter had been lost in the mail. Find out what happened to Artie Fufkin and Bobbi Flekman and the story behind classic tracks like "Christmas With The Devil" and "Sex Farm." Editor Chip Rowe also discusses the full uncut 4.5 hour version of THIS IS SPINAL TAP and recommends ordering copies from Video Search Of Miami (that's where I got mine!). Rowe is at Box 11967, Chicago, IL 60611.

**3:AM** (Vol. 2 #1, \$1.75) Santo, 60s James Bond copies, a recent Chiller convention, reviews and comics are in this 20 pg. issue. Write Joseph Johnson, 152 W. 3rd St., Oil City, PA 16301.

**VIDEO CONFIDENTIAL** (#31/32, \$2.50) Here's a good place to find reviews of "non-mainstream" foreign tapes. This ish has Sergio Martino's THE FISHERMEN & THEIR QUEEN, Corey Yuen's MY FATHER IS A HERO, new Gamera and Trinity movies and reports from the Cannes festival. It's 8 pgs., from Carl Morano, 8822 2nd Ave., N. Bergen, NJ 07047.

**WONDER** (#10, \$4.95) GODZILLA and other Japanese monsters dominate this issue along with THE X FILES, a history of miniature golf and why you cant see Disney's SONG OF THE SOUTH. 56 pgs. 2770 Fairlane Dr., Atlanta, GA 30340.

**ZOMBIE CHRONICLES** (#3, \$4) An interview with DAWN OF THE DEAD zombie David Emge takes up must of this 8 pg. zine along with reports of a Pittsburgh NIGHT OF THE LIVING DEAD opera and other Romero DEAD trilogy news. Editor Keith Milford is at 1722 Dulong Ave., Madison Ave., Madison Hts., MI 48071.

#### FOREIGN

**abBestia!** (#6, 2000 lira) It's 48 digest size pgs. (all type in Italian) of mostly lots of reviews of zines, cassettes, CDS and live shows and an article on Australian rock. PV is "spettacolare," which sounds good to me. The sole illustration is on the cover (a different one for each copy). Andrea Pomini, C. P. 215, 10064 Pinerolo (Torino), Italy.

**aka: JOE D'AMATO** (\$15 ppd.) There's an interview with the prolific "King of Italian sleaze" Aristide Massaccesi himself, photos and ads

(some in color) and a complete filmography from 52 when he was a camera operator to recent sex movies about Aladin, Tarzan, Marco Polo and Hamlet, all in 40 digest size pgs. "D'Amato," who has even done "Chinese" sex movies as Hsu Hsien (!) is best known here for ATOR and HOUSE movies aimed at kids. Midnight Media, The Barn, Upton Lodge, Hamerton Rd., Upton, Cambs., PE17 5YA, England.

**AMARCORD IL LATO OSCURO DEL CINEMA** (#0) Tinto Brass, Argento, Edwige Fenech (with filmography), sci fi and westerns (all Italian) are here along with Franco and Amando de Ossorio (Spanish) and John Woo, Russ Meyer, Troma, serial killer movies and more. It's 76 pgs. (aprox. 9" x 7") in Italian and is an impressive looking first issue with some excellent illos. Editor Igor Molino Padovan says #1 will also be in English. Via Tornabuoni 4, 50123 Firenze, Italy

**CINEMA MUNDI** (#9) Last issue we had a zine from Argentina (LA COSA). Here's one from neighboring Brazil (in Portuguese of course). It's 22 pgs. of (mostly mainstream) movie stuff (The Jim Carey Riddler is on the cover) but they plug William Castle's book and there's an article on Val Lewton movies. Renata Portugal, Trav. Da Prosperidade 49, 1004 CEP 21211-010 Rio De Janeiro, Brazil

**FATAL VISIONS** (#19, \$6) As always, this issue has many reviews and Hong Kong movie news plus director Ronny Yu (THE BRIDE WITH WHITE HAIR), and interviews with action star Richard Norton (he even worked for Leo Fong) and Baltimore acting legend George Stover. Michael Helms, P. O. Box 1184, Thornbury, Victoria, VIC 3071, Australia

**JADE** (#2, 25 francs) Much of this is original comix or about comix, but there's an article of Ed Cahn, an interview with Gerard Noel (publisher of the Horror Pictures series), Mudhoney (the band) and music reviews. 84 pgs. in French. Jean Christophe

Lopez, 6 Pieds Sous Terre Editions, B. P. 1251, Montpelier, France.

**KNIGHTS OF TERROR** (Midnight Media, \$15 ppd) Armandos de Ossorio's TOMBS OF THE BLIND DEAD, RETURN OF THE EVIL DEAD, HORROR OF THE ZOMBIES and NIGHT OF THE SEAGULLS (or whatever they're called where you live) make up a series of Templar Knights cult horror movies. You'll find facts and pics (some in color) on all of them here. Same size and address as the D'Amato zine.

**MIDNIGHT IN HELL** (#12, \$7) There's fantasy art, fiction and poetry plus reviews of DJANGO KILL, poverty row horror movies (DEAD MEN WALK, FACE OF MARBLE...) and some Larry Buchanan AIP remakes. G. N. Houston, The Cottage, Smithy Brae, Kilmacoln, Renfrenshire, PAA13 4EN, Scotland.

**THE MISSING LINK** (#4, \$4 ppd.) Some nice rare ads (RETURN OF THE TERROR, SUPERNATURAL...) help illustrate this 28 pg. vintage horror zine. There's a Max (NOSFERATU) Schreck filmography, Dwight Frye, Dr. Jekyll movies and the D section of the alphabetical guide to movies. Kip Xool, 13 Lon Penllyn Rhiwbina, Cardiff CF4 6BZ, Wales, U.K.

**TAHTIVAELTAJA** (#3/95) Hammer horror, 70s martial arts movies, Japanese animation, comix, Redemption videos, SPACE THING, the Helsinki Film Festival and the local fan scene are covered in this 100 pg. issue. Toni Jerman, Junailijanskuja 1 B 29, 00520 Helsinki, Finland.

**VINCENT PRICE - SUAVE MENACE AND SARDONIC SMILE** (\$6) Gerard Noel's latest Horror Pictures collection like the others, is photos and rare ads (many in color). The captions are French but the intro (by George Stover) is also in English. Worth it if only for the French ads for HOUSE ON THE HAUNTED HILL, HOUSE OF WAX and PIT AND THE PENDULUM. See pg. 23 for ordering info.

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Evil wizard defiles naked girls and puts them in vampire coffins! Wild horror and sex! In Chinese only. (XXX)

### CAGED BEAUTIES

Women inmates raped! Brutal! (X)

### GHOSTLY LOVE

Forbidden love between man and sexy ghosts! (X)

### GHOUL SEX SQUAD

Hopping vampire/hardcore sex thrills from Hong Kong! (XXX)

### GIRL GANGS

Schoolgirl gang-rape in Hong Kong! Drug-induced softcore sex orgies! (X)

### HIT AND RAPE 1&2

2 horny cops blow the heads off rapists in the goofiest, goriest police series ever! Raunchy rape-sex and bloody violence! In Japanese only! Animated. (X)

### HIT AND RAPE 3&4

More wacky sex'n'gorefest adventures in the big city with sex-crazed cops! In Japanese only! Animated. (X)

### HOLY VIRGIN Vs. EVIL DEAD

Softcore sex with naked girls & evil ghosts, Hong Kong style! (X)

### LUST NEVER DIES

Hopping Vampires, hardcore sex, and crazy kung-fu! In Chinese only! (XXX)

### MAN OF A NASTY SPIRIT

Juicy softcore HK porn/horror! (X)

### MERCENARY CANNIBALS

Unbelievably gory kung-fu ripoff of "Apocalypse Now" and "Dawn of the Dead" Hilariously dubbed in English!

### MIND FUCK

Wow! Hardcore sex, ninjas & vampires! Very bizarre. (XXX)

### RAPE ME TILL I LIKE IT

She learns to respect her rapist! In Chinese only. (XXX)

### RIKI-OH

Amazingly gory & stylized ultra violent Japanese super-spectacular! (X)

### SMILE AGAIN SWEET WHORE

Sleazy, succulent Chinese softcore sex epic! (X)

### WE ARE GOING TO EAT YOU!

Village of Leatherface lookalikes chops up unwary visitors with meat-cleaver kung-fu! Ultra-gore from HK! (X)

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All films below are in English Language

### THE ALIENATORS

Uncut LBX print of hilariously sleazy Italian "Terminator" and "Aliens" ripoff!

### THE BEYOND

Uncut LBX Lucio Fulci splatter classic, loaded with zombie gore! (X)

### BEYOND DARKNESS

Uncut version of Joe D'Amato's "Buried Alive"! Necrophiliac creep mutilates pretty young girls! (X)

### BLOODY MOON

Uncut Jesus Franco! Deformed freak kills girls! (X)

### CANNIBAL APOCALYPSE

John Saxon stars in the uncut version of "Invasion of the Flesh Hunters", with all of the missing gore scenes intact!!! (X)

### CANNIBAL HOLOCAUST

Uncut, uncensored sleaze classic, full of rape, torture, and graphic death! See a woman impaled ass through mouth!!! (X)

### CAT IN THE BRAIN

A naked girl is ground up to feed hungry flesh-eating pigs! Uncut Fulci gore! (X)

### CITY OF THE LIVING DEAD

Uncut LBX version of "The Gates of Hell"! Super-gory Lucio Fulci classic! Dope-smoking retard gets drill thru head!

### CONTAMINATION

Uncut super-ultra-gory version of "Alien Contamination" by Luigi Cozzi! (X)

### DEEP RED

105-min LBX print of Argento's crimson classic contains all of the missing gore!

### FACELESS

Uncut Jesus Franco! Pretty girls are mutilated! Telly Savalas stars! (X)

### GRIM REAPER

Uncut Joe D'Amato fave features a cannibal eating a human fetus! Yum! (X)

### GRIM REAPER 2

Uncut Joe D'Amato sequel! Gory! (X)

### LET SLEEPING CORPSES LIE

Uncut LBX zombie gore classic! (X)

### MAKE THEM DIE SLOWLY

Cannibals torture topless girls! (X)

### NEW YORK RIPPER

Uncut sexy horror is a misogynist' wet dream, from Lucio Fulci! (X)

### TENEBRAE

Uncut LBX Argento slasher includes the infamous "spurting stump" sequence!

### TRAP THEM & KILL THEM

Emanuelle meets ugly breast-chomping cannibals! Uncut D'Amato sex'n'gore! (X)

## SUPER-SEXY EURO-SLEAZE

In English Language unless otherwise noted

### AUTOPSY

Uncut necrophilia fantasy! (X)

### THE BEAST

Uncut uncensored beast rapist! By Walerian Borowczyk. In French only. (X)

### THE DEMONS

Jesus Franco's witchcraft torture and luscious lesbian seduction fun! (X)

### DEPORTED WOMEN OF THE SS

Erotic Nazi torture sleaze with pubic hair shaving and bloody vaginas! (X)

### EROTIC RITES OF FRANKENSTEIN

Uncut Jesus Franco sex-monsters! Naked monster-worshippers! (X)

### GESTAPO'S LAST ORGY

Killer cannibal Nazis eat human flesh and have sleazy sex! (X)

### GIRL IN THE TRANSPARENT PANTIES

Uncut Franco sleaze! In Spanish only. (X)

### MONDO WEIRDO

Blood-drinking lesbians force nubile girl captive to eat her own bloody menstrual secretions! Repulsive! (XXX)

### NAZI LOVE CAMP #27

Busty beauties sentenced to nasty Nazi rape orgies! Non-stop sleaze! Favorite quote: "Kiss the scar bitch!" (X)

### PAPRIKA: LIFE IN A BROTHEL

Buxom whores in action from Tinto Brass, director of "Caligula"! In Italian only. (X)

### PERVERTS ON PARADE

Hardcore hell-cheating housewife sex! In German only. (XXX)

### PORNO HOLOCAUST

Ugly sex mutant rapes chicks with radioactive penis! Uncut D'Amato sleaze! In Italian only. (XXX)

### SLAVE SEX 2

More S&M bondage orgies! Submissive slaves succumb to sadistic masters! In German only. (XXX)

### SS BORDELLO

Gestapo goons take over brothel! Twisted Nazi sex ensues! In French only. (XXX)

### SS EXTERMINATION CAMP

Best Nazi sex'n'torture film in the history of sleaze! The ultimate in vile rape, torture and violence, with a bald tit maniac! (X)

### SS HELL CAMP

Crazed Nazi female doctor creates an insane testosterone monster that bites off women's pubic hair! Yikes! (X)

### VIRGINS FOR THE ROMAN EMPIRE

A Joe D'Amato porn classic! Pulsating purple pussy toga gals & sexy wrestling! In Italian only. (XXX)

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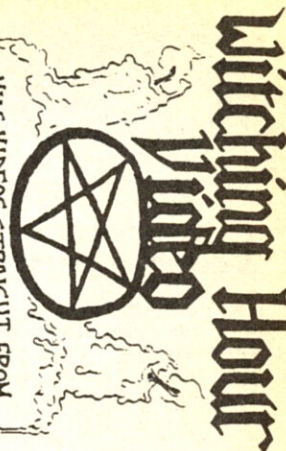
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**WHORES:** Pop star kidnapped by sadists is whipped and raped with a giant snake! Holy shit! In Japanese only. (X)

**AMAZON JAIL:** Busty babes are brutalized behind bars! Lesbian lust! (X)

**BARE BEHIND BARS:** Chicks in chains are raped in pain in a wicked women's prison! Wow! (XXX)

**THE BEAST:** Uncut, uncensored Valerian Borowczyk cult classic with mutant wolfman monster raping chicks and jacking off all over the place! An unbelievable sickie! In French only. (X)

**BEAUTIFUL DEAD BODY:** Horny kung-fu wizard rapes naked girls and locks them in exploding vampire coffins! In Chinese only. (XXX)

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**CALIGULA 2:** Totally uncut Joe D'Amato epic sleaze-fest starring Laura Gemser! Includes extended orgy and other dirty scenes cut from U.S. release! (XXX)

**CANNIBAL HOLOCAUST:** Uncut, uncensored splatter classic that ranks as one of the most disgusting movies ever made! Degenerate savages rip the fetus out a pregnant lady and stone her to death! See a naked girl impaled ass-thru-mouth on a stick! More! (X)

**CAT IN THE BRAIN:** Uncut Lucio Fulci ultra-gorefest with flesh-eating pigs eating the chainsawed meat of naked girls! Plus eye-gouging, Nazi orgies, more!

**CITY OF THE LIVING DEAD:** Uncut, letterboxed Lucio Fulci splatter classic, loaded up on the violent brain-ripping zombie action you crave!

**DAUGHTER OF RAPE:** Incestuous sex, gore and comedy horror will shock and offend! Subtitled. (X)

**DELLAMORTE DELLAMORE:** Uncut, letterboxed new zombie/sex/horror from THE CHURCH director, Michele Soavi! Bizarre erotic horror! (X)

**THE DEMONS:** Jess Franco "possessed nun smut" epic, filled with horny masturbating nuns and torture! (X)

**EMANUELLE IN AMERICA:** Uncut!!! Joe D'Amato serves up a tasty treat that can't be beat with Laura Gemser as a horny reporter trying to expose a "snuff" movie cult run by U.S. senators in South America! Overflowing with hot sex and naked girls, plus erotic torture! (XXX)

**ENTRAILS OF THE VIRGIN:** Penis demon pulls out girl's guts through their vaginas! Crazy lady jerks off with severed hand! In Japanese only. (X)

**FACELESS:** Uncut Jess Franco bloodbath starring Telly Savalas and sexy Brigitte Lahaie! Mad scientist mutilates hookers and transplants their faces on his acid-scarred slut sister! Gory and fun!!! (X)

**GHOUL SEX SQUAD:** Vampire rapists on the loose! Kung-fu, explosions & hardcore sex! Subtitled. (XXX)

**GRAMPA IS A SEX FREAK:** Revolting old people molest their granddaughter! Disgusting sex trash will make you sick! In German only. (XXX)

**GRANNY LIKES TO WATCH:** Cannibal freak rips the fetus out of a pregnant bitch and eats it! Totally uncut Joe D'Amato horror! (X)

**GRIM REAPER 2:** Gory sequel

**GUINEA PIG, VOL. 1:** Samurai sadist brutally butchers woman into little tiny pieces in the most realistic (and revolting) splatter ever! Topless mermaid squeezes worms out of her diseased body while an insane artist paints her portrait in her own bloody, oozing pus! A real gross-out!!! In Japanese only. (X)

**HITCH-HIKE:** David Hess from "LAST HOUSE ON THE LEFT" stars as a maniac rapist kidnapper! Very rare. (X)

**THE HOLY MOUNTAIN:** Uncut, letterboxed Alejandro Jodorowsky cult classic! Shit turns to gold! Deformed midgets! Psychedelic perversion! (X)

**HOTEL PARADISE:** Ajita Wilson women's prison rape-n-torture flick! Female inmates lost in a jungle hell! (XXX)

**IMAGES IN THE CONVENT:** Uncut Joe D'Amato possessed nun sex-fest! Very erotic. In Italian only. (XXX)

**INQUISITION:** Bug-eyed hunchback rapes and tortures girls for the love of Jesus! Spanish inquisitors rip the nipples off witches! Satanic orgies! (X)

**LET SLEEPING CORPSES**

**LIE:** Uncut, letterboxed "LIVING DEAD AT MANCHESTER MORGUE"

**LILLIAN, THE PERVERTED VIRGIN:** Naked girl runs away from home and ends up a drugged sex slave to a kinky couple! Stars Lina Romay. Directed by the notorious Jess Franco. (XXX)

**LIZARD IN A WOMAN'S SKIN:** Uncut Lucio Fulci shocker! (X)

**LOVE LETTERS OF A PORTUGUESE NUN:** Jess Franco's best film! Sleazy satanic nuns have orgies and conjure up the Devil! (X)

**LUST NEVER DIES:** Vampire rapists! In Chinese only. (XXX)

**MAKE THEM DIE SLOWLY:** Uncut Umberto Lenzi cannibal bloodbath! They hang a chick up to die with hooks through her tits! Hardcore gore. (X)

**MERCENARY CANNIBALS:** Insane kung-fu gorefest with tons of splatter!

**MIND FUCK:** Vampires, ninjas and hardcore sex! Subtitled. (XXX)

**NAZI LOVE CAMP 27:** Uncut! Sluts must suffer and die at the insane hands of Nazi sadists! (XXX)

**NIGHT OF THE SORCERERS:** Naked whipping and vampire witches! Creepy sex and gore, totally uncut!!! (X)

**ORGASM OLYMPICS:** Carnal competition to see which chick can take the most dick in 12 hours! (XXX)

**PERVERSE COUNTLESS:** Flesh-eating lesbian chains screaming sex slaves in her dungeon and rapes them! Stars Lina Romay. Directed by Jess Franco. In Italian only. (XXX)

**POOR CECILY:** Naked witches raped and whipped on the rack! Wow! (X)

**PORNO HOLOCAUST:** Joe D'Amato's hideous sex monster kills girls with his penis! In Italian only. Uncut. (XXX)

**SADISTIC TERROR OF DISEASED MINDS:** Dungeon sex slaves & torture! In Japanese only. (X)

**SADIST'S REVENGE:** Sick sex slave nightmare! In Japanese only. (X)

**SADOMANIA:** Uncut Jess Franco women's prison sleaze classic! 13 minutes longer than U.S. version with incredibly perverted NEW footage! Great! (X)

**SS EXTERMINATION CAMP:** The nastiest Nazi movie ever made! (X)

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**NINJA 3:** Teenage mutant ninja whores squirt acid from tits & spin webs out their pussies! In Japanese only. (X)

**TOMBS OF THE BLIND**

**DEAD:** Uncut gory zombie horror! Yes!

**TRAP THEM & KILL THEM:** Uncut D'Amato/Laura Gemser sex-n-gore! Cannibals rip apart & rape naked ladies! (X)

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# NEVER TO BE FORGOTTEN

**MICHAEL ASHMUN** (35) was a guitarist with Adam And The Ants then Bow Wow Wow, which hit the British charts 10 times (80-83).

**ROY ASHTON** (85) was Hammer Studio's chief makeup artist responsible for all their monster makeup until the mid 60s. His career went back to *THE MAN WHO LIVED AGAIN* (36) with Karloff. Later credits include *THE PRIVATE LIFE OF SHERLOCK HOLMES* and *FLASH GORDON* (80). He died last January.

**RAY ATHERTON** (47) from Chicago, produced *MEATCLEAVER MASSACRE* (77), helped put together the original *FACES OF DEATH* releases and helped start MPI video. Atherton also had his head bashed with a TV set in *HENRY* (86).

**LES BAXTER** (73), from Mexica, TX, was a king of now collectable exotic bachelor pad music. He recorded many Capitol LPS, wrote for Martin Denny and conducted Yma Sumac's debut LP. 9 Baxter singles made the pop charts (55-6). He composed "over 250" scores for movies, TV and radio shows. His movie soundtracks, from *TANGA TIKI* (53) to *THE BEAST WITHIN* (82), included many *PSYCHOTRONIC* movies. He did nearly 50 scores for AIP where he even re-scored many Euro releases. Baxter backed Billy Holliday, Mel Torme and others as a jazz musician and appeared in several movies including *UNTAMED YOUTH* (57).

**VIVIAN BLAINE** (Stapleton) (73), from Newark, NJ was a nightclub singer in many 40s movies including *JITTERBUGS* (43) with Laurel and Hardy, who co-starred on stage and in the movie of *GUYS AND DOLLS* (55). She later played a neighbor on *MARY HARTMAN, MARY HARTMAN* and was in *RICHARD* (72), *THE DARK* (79) and *PARASITE* (82).

**JEREMY BRETT** (Peter Jeremy Huggins) (59), from Eton, England, starred as *SHERLOCK HOLMES* in the 41 episode Granada TV series (shown here on A+E) starting in 84. Many think he was the best Holmes of them all. Brett also played Dracula, Dr. Watson, Hamlet and other classic roles on stage and was in *WAR AND PEACE* (56), *MACBETH* (63), *NICHOLAS AND ALEXANDRA* (71) and *THE MEDUSA TOUCH* (78). He appeared on TV shows including *THE BARON* and *THE CHAMPIONS*. His first wife was actress Anna Massey.

**DAVID BRIGGS** (51), from Douglas, Wyoming, produced the majority of Neil Young's LPS and records by Alice Cooper, Spirit and others.

**ROSALIND CASH** (56), from Atlantic City, first received attention co-starring in *THE OMEGA MAN* (71). Some other roles were in *KLUTE* (71), *THE NEW CENTURIANS* (72), *CORNBREAD, EARL AND ME* and *DR. BLACK AND MR. HYDE* (both 75), *THE MONKEY HUSTLE* (76), *WRONG IS RIGHT* (82), *SPECIAL BULLETIN* (83), *THE ADVENTURES OF BUCKAROO BANZAI* (84), *OFFSPRING* and *DEATH SPA* (both 87)



and the recent *TALES FROM THE HOOD*. Cash, who was a founding member of the Negro Ensemble Company, was also a regular on *GENERAL HOSPITAL* and appeared on many TV shows. She had cancer.

**LITA GREY CHAPLIN** (Lolita Louise MacMurray) (88), acted in *THE KID* (20) at 12, became the 2nd wife of Charlie Chaplin at 16 (they had two sons). She received a record divorce settlement but later acted in *THE DEVIL'S SLEEP* (51) with Timothy Farrell. Son Sydney Chaplin had an on/off career that ended with *SATAN'S CHEERLEADERS* (77).

**ANETA CORSAULT** (62), from Hutchinson, KS, co-starred in *THE BLOB* (58) and played Helen Crump on *THE ANDY GRIFFITH SHOW* (64-68). Other roles were in *BAD RONALD* (74) and *THE TOOL BOX MURDERS* (78). She had cancer.

**GARY CROSBY** (62) was the oldest son of Bing Crosby and his first wife Dixie Lee. He sang with his father on several early 50s hits and led a group with his brothers Lindsay and Dennis (who both later killed themselves) and Philip. Gary later wrote the very anti-Bing book, *GOING MY WAY*, and starred as his father in the TV movie version (84). He was in *MARDI GRAS* (58), *BATTLE AT BLOOD BEACH* (61), the twist movie *TWO TICKETS TO PARIS* (62), *OPERATION BIKINI* (63), *GIRL HAPPY* (65) with Elvis, *WHICH WAY TO THE FRONT* (70), *SAND CASTLES* (72) and *THE NIGHT STALKER* (87). He was also a regular on *ADAM 12* (68-75) and appeared on *THE TWILIGHT ZONE*, *THE BIONIC WOMAN*, *PROJECT UFO*, *HUNTER* and other programs. He had cancer.

**GARY DEE** (Gary David Gilbert) (60), from Hope, Arkansas, was a controversial Cleveland radio DJ and talk show host, where he was #1 on *WERE* or *WHK* (country) from the late 60s until the early 80s. Dee also worked in CA and NYC.

**BRIAN EASDALE** (86) scored *BLACK NARCISSUS* (47), *THE RED SHOES* (48), *PEEPING TOM* (60) and other British classics for Alexander Korda and Powell/Pressburger.

**DAMON EDGE** (45), from S.F., co-founded the group Chrome with Helios Creed. Many Chrome (and solo) albums were released starting in 77. The influential group are considered a pre-"industrial" band.

**EDDIE EGAN** (65), from Queens, was a narcotics detective who managed one of the biggest heroin busts in NYC history. In *THE FRENCH CONNECTION* (71), Gene Hackman played Egan (or Popeye Doyle) and Egan played his own boss. Other acting roles were in *PRIME CUT* (72), *BADGE 373* (73) with Robert Duvall in the Egan role, *COLD STEEL* (87) and he was on many TV programs. He had cancer.

**MICHAEL ENDE** (65), was a German children's book author who wrote *THE NEVERENDING STORY*, filmed in 79. There were two sequels to the



Robert Fleming is  
*THE HORRIBLE DR. HICCOCK*



hit feature (which he had his name removed from). Ende also wrote the fantasy MOMO (filmed in 85).

**DAVID FARRAR** (87), from Forest Gate, England, made his film debut in 37 and was a major star in England in the 40s. He was in THE DARK TOWER (43), MEET SEXTON BLAKE (44), BLACK NARCISSUS (47), THE BLACK SHIELD OF FALWORTH (54), WATUSI (59) and was the architect father in BEAT GIRL/WILD FOR KICKS (60).

**JACK FINNEY** (84) wrote the 55 novel THE BODY SNATCHERS which has been filmed 3 times. Other movies (all about crime) based on Finney novels include FIVE AGAINST THE HOUSE (55), HOUSE OF NUMBERS (57) and ASSAULT ON THE QUEEN (66).

**GORDON FLEMING** (61) was the British (mostly TV) director of the rock movie JUST FOR FUN (63), both DR. WHO movies starring Peter Cushing and several AVENGERS episodes.

**ROBERT FLEMING** (83), from Liverpool, England, was in features since 36. He starred as THE HORRIBLE DR. HIGHCOCK (62) with Barbara Steele and went on to roles in THE QUILLER MEMORANDUM (66), THE BLOOD BEAST TERROR (67), INVASION OF THE BODY STEALERS (69), THE MEDUSA TOUCH (78), SHADOWLANDS (83) and KAFKA (91). He also appeared on THE AVENGERS.

**JOHN GILMORE** (63), from Summit, Mississippi, was the superb tenor sax player for the Sun Ra Arkestra since 1953. He took over the group after Ra's death in 93.

**DWAYNE GOETTEL** (31), from Alberta, Canada, played keyboards and provided electronics and sampling for the Vancouver based "industrial" band Skinny Puppy since 86. The band's 9th LP was released in 95. Goettel OD'd from heroin.

**PETER GRANT** (60), from London, who had worked with many 50s American rockers touring England, and managed The Yardbirds stayed with Robert Plant when Led Zeppelin was formed. Grant, who appeared in The SONG REMAINS THE SAME (76) as a gangster, died from a heart attack.

**FLORENCE GREENBERG** (82), from Passaic, NJ, ran the Scepter and Wand labels and released many hits and LPs by The Shirelles (a group she discovered), The Isley Brothers ("Twist + Shout"), The Kingsmen, ("Louie Louie"), Dionne Warwick, B. J. Thomas and others. She also wrote The Shirelles' 62 #1 hit "Soldier Boy." There have been plans to make a movie of Greenberg's life.

**JOHN HALAS** (83), from Budapest, worked for George Pal, formed his own company with his British wife Joy Bachelor in 40, creating WWII propaganda, then TV and industrial shorts and commercials. They produced the (only British) animated feature, ANIMAL FARM (55).

**JOHN HARGREAVES** (50) was an award winning Australian actor in many features including MAD DOG MORGAN (76), LONG WEEKEND (78), CAREFUL, HE MIGHT HEAR YOU and BEYOND REASONABLE DOUBT (both 83).

**ROY HEMMING** (70), from Hamden, CT, wrote 5 books on musical films and pop music, wrote for many magazines (including Entertainment Weekly) and was editor of Video Review (which employed this writer) in the 80s.

(Richard) **SHANNON HOON** (28), from Lafayette, Indiana, was lead singer of the band Blind Melon. The group's 92 debut LP on Capitol sold 2 million copies. His death was ruled an accidental OD.

**RICHARD HORNUNG** (45), from Bethlehem, PA, designed the costumes for most of the Coen Brothers' movies, THE GRIFTERS, PATTY HEARST, SLEEPING WITH THE ENEMY, NATURAL BORN KILLERS, NIXON and others. He had AIDS.

**ALAN HULL** (50), from Newcastle, England, was leader and lead singer of the group Linisfame. They made the British pop charts 5 times in the 70s (on Charisma and Mercury) and had albums released in America on Elektra, Asylum and Atco.

**HARRY HURWITZ** (57), from NYC, directed the acclaimed comedy THE PROJECTIONIST (70), THE COMEBACK TRAIL (71) and the anti-Nixon musical RICHARD (72). He used the name Harry Tampa for FAIRY TALES and AUDITIONS (both 78) and NOCTURNA (79), then made SAFARI 3000 (82), THE ROSEBUD BEACH HOTEL (85), THAT'S ADEQUATE (88) and FLESHTONE (94). Hurwitz also co-wrote UNDER THE RAINBOW (81) and produced THE BIG SCORE (83).

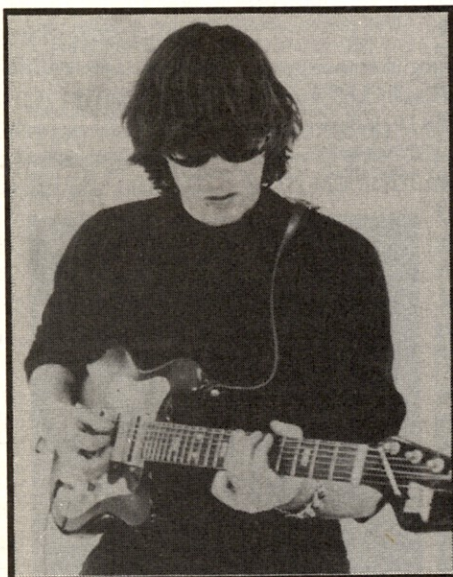
**ALLEN JOHNSON**, from Pittsburgh, was the baritone singer for The Marcells. The doo-wop group had 4 chart songs on Colpix and hit #2 with the wonderful "Blue Moon." They appeared in TWIST AROUND THE CLOCK (61). Johnson, who died from cancer, was a career Army man.

**MICHAEL "Busta Cherry" JONES** (44) was a bass player with Albert King when he was 17. He later worked as a musician, songwriter and producer with Chris Spedding, Eno, David Byrne and Stevie Wonder and toured with the Talking Heads in the early 80s.

**ALEXANDER KAIDANOVSKY** (49), from the U.S.S.R., starred in the sci fi classic STALKER (79) and other films, before becoming a director.

**GENE** (Eugene Curran) **KELLY** (84), from Pittsburgh, was an excellent athletic dancer who was also an actor, choreographer and director. Some of his many roles were in THE CROSS OF LORRAINE (43), THE THREE MUSKETEERS (48), THE BLACK HAND (50), BRIGADOON (54), VIVA KNEVEL! (77) and XANADU (80). His first wife was Betsy Blair (THE SNAKE PIT).

**ROXANNE KERNOHAN** usually played hookers in movies like ANGEL 3, CRITTERS 2 and NOT OF THIS EARTH (all 88) and was featured in SCREAM QUEEN HOT TUB PARTY (91).



*Sterling Morrison of The Velvet Underground*

**PATRICK** (Reginald Lawrence) **KNOWLES** (84), from Leeds, England was in 30s British films before becoming a romantic 2nd lead in Hollywood in several Errol Flynn hits. At Universal he was in THE WOLF MAN (41), THE MYSTERY OF MARIE ROGET, THE STRANGE CASE OF DR. RX and WHO DONE IT? (all 42) and FRANKENSTEIN MEETS THE WOLF MAN and CRAZY HOUSE (both 43). He was also in TARZAN'S SAVAGE FURY (51), FROM THE EARTH TO THE MOON (58) and ARNOLD and TERROR IN THE WAX MUSEUM (both 72).

**ERNST KUNSTMANN** (97), from Babelsberg, Germany, was an FX technician who worked on VARIETY (25), METROPOLIS (26), THE TESTAMENT OF DR. MABUSE (33) and other classics. He worked briefly in London and Hollywood then returned and worked on Nazi era epics like TRIUMPH OF THE WILL (35) and MUENCHHAUSEN (43). After the war he worked on approx. 70 East German movies including THE FIRST SPACESHIP ON VENUS (59), as music editor. He died last May.

**FANYA FOSS - LAWRENCE** (89), from Odessa, Russia, was a 40s movie screenwriter, novelist and playwright. She wrote for 50s TV shows



(THE RIFLEMAN, HAVE GUN WILL TRAVEL and CAPTAIN GALLANT) and scripted two movies her actor husband Marc Lawrence directed: NIGHTMARE IN THE SUN (63) and DADDY'S DEADLY DARLINGS aka PIGS (72).

**VIVECA LINDFORS** (Elsa Viveca Torstensdotter Lindfors) (74), from Uppsala, Sweden, made her Swedish film debut in 1940 and became a major star in Europe. She later signed with Warners in America where she was in NIGHT UNTO NIGHT (47) with Ronald Reagan. The director, Don Siegel, became her 3rd husband but the film release was held up and it was a flop. She later worked in various countries, appearing in many plays and features including: DARK CITY (50), MOONFLEET (55), THESE ARE THE DAMNED and KING OF KINGS (both 61), NO EXIT (62), BRAINSTORM (65), COMING APART and CAULDRON OF BLOOD (both 69), A BELL FROM HELL (73) and many other PSYCHOTRONIC films. Her 4th husband was director George Tabori. Her children include actors Kristoffer Tabori and Lena Tabori.

**LOUIS MALLE** (63), from Thumeries, France was a cameraman (for Coateau, Bresson and Tati) whose first feature as director was FRANTIC (57). He became a top director but after WILLIAM WILSON - from SPIRITS OF THE DEAD (68), BLACK MOON (75) and others, he married Candice Bergen and moved to America. Some later titles were PRETTY BABY (78), ATLANTIC CITY (80) and DAMAGE (92).

**DEAN MARTIN** (Dino Crocetti) (78), from Steubenville, Ohio was in 16 movies and hosted the COLGATE COMEDY HOUR (50-55) with Jerry Lewis. He was in three Matt Helm spy movies, Sinatra rat pack movies and hosted his own variety show (65-74). He made the pop charts 30 times (55-69). His last starring role was in MR. RICCO (75). He had 7 kids and was married three times. Daughter Claudia was in SKI FEVER and GHOST IN THE INVISIBLE BIKINI and actor Dean Paul Martin (who died in 87) was also 1/3 of Dino, Desi and Billy. Nick Tosches' book Dino might be made into a movie. Recommended viewing: KISS ME STUPID (64).

**DANIEL McCLAIN** (40), from Carmel, CA, started The Crawdaddy's in the late 70s in San Diego (LPs were on Vox and Line) and later was drummer and singer (as Country Dick Montana) for The Beat Farmers, (on Rhino and MCA). McClain, who had recently finished a solo album, died (from an aneurysm) after collapsing onstage in British Columbia.

**DAVID McLEAN** (73), from Akron, Ohio, acted on many TV westerns and was in VOYAGE TO THE BOTTOM OF THE SEA and X-15 (both 61), THE ANDROMEDA STRAIN (71), KINGDOM OF THE SPIDERS (77) and DEATHSPORT (78). For years, McLean was the Marlboro man on TV commercials. Before dying of lung cancer (as did original Marlboro man John Bryant) he became an anti-smoking crusader.

**THELA "Butterfly" McQUEEN** (84), from Tampa, FL, is best known for GONE WITH THE WIND but was also in CABIN IN THE SKY and I DOOD IT (both 43), DUEL IN THE SUN (47), THE PHYNX (70) and AMAZING GRACE (74). She died in poverty in Georgia.

**JOHN MEGNA** (42), from NYC, was a child actor on Broadway, who recreated his role as Dill in TO KILL A MOCKINGBIRD (62). He was also in HUSH...HUSH, SWEET CHARLOTTE (64), BLINDFOLD (66) and GO TELL THE SPARTANS (78). Actress Connie Stevens (Ingolia) is his sister.

Megna had AIDS.

**JOSE LOPEZ MOCTEZUMA** was the Mexican producer of Jodorowsky's EL TOPO (71) and was the director of DR. TARR'S TORTURE DUNGEON (72), SISTERS OF SATAN (73) and MARY, MARY, BLOODY MARY (74).

**STERLING MORRISON** (53), from East Meadow, NY, was the underrated other guitarist for the Velvet Underground, one of the most influential and ahead of their time bands ever. The NYC based group started out as The Warlocks in 65 (as did the Grateful Dead). After 4 LPs, the VU split in 71 and Morrison went on to earn a Ph.D in English lit in Austin and was a tugboat captain in Houston. He returned for the VU Euro reunion tour in 93. Morrison died from non-Hodgkins lymphoma.

**EIJI OKADA** (75) was the Japanese actor known for his starring role in HIROSHIMA MON AMOUR (59), followed by major roles in THE UGLY AMERICAN (63) and WOMAN IN THE DUNES (64). Okada was also in GHIDRAH (64), THE FACE OF ANOTHER (66), THE X FROM OUTER SPACE (67) and Russ Meyer's VIXEN (69).

**ROBERT PARRISH** (79), from Columbus, GA, was a child actor (in films as early as 1928), Oscar winning editor (especially for John Ford and Robert Rossen) and starting with CRY DANGER and THE MOB (both 51), a director. He also co-directed CASINO ROYALE (67) and directed JOURNEY TO THE FAR SIDE OF THE SUN (69), A TOWN CALLED BASTARD (71) and THE DESTRUCTORS (74). Parrish, who lived on Long Island, also directed several TWILIGHT ZONE episodes. A younger sister, Helen Parish was also in many movies.

**FRANK PERRY** (65), from NYC, was Oscar nominated for his first feature as director, DAVID AND LISA (62) which was followed by the post nuke drama LADYBUG LADYBUG (63) and THE SWIMMER (68).

Some other Perry movies are DIARY OF A MAD HOUSEWIFE (70), PLAY IT AS IT LAYS (72), MAN ON A SWING (74) and MOMMIE DEAREST (81). His one time wife, the late Elizabeth Perry, wrote all his movies until 70. He had prostate cancer.

**DARREN "Buffy" ROBINSON** (28), from Brooklyn, was the 450 lb. "Human Beat Box" of the Fat Boys rap trio. They recorded 7 LPs, scored 12 R+B chart hits (including remakes of "Wipeout" and "The Twist"), appeared in KNIGHTS OF THE CITY (84) and KRUSH GROOVE (86) and starred in DISORDERLIES (87).

**WILLIAM ROERICK** (83) was in the Corman movies NOT OF THIS EARTH (57) and THE WASP WOMAN (59). He was also in THE LOVE MACHINE (71), 92 IN THE SHADE and DAY OF THE DOLPHIN (both 75) and GOD TOLD ME TO (76) and was a regular on THE GUIDING LIGHT.

**RALPH ROSENBLUM** (69), from NYC, edited features including MAD DOG COLL (61), FAIL-SAFE (64), THE PAWNBROKER (64), THE PRODUCERS (67), BORN TO WIN (71), six early Woody Allen movies and Troma's STUCK ON YOU (83).

**ROW ROWLAND** (85), born in Poland but raised in Brooklyn, directed 30s shorts (Robert Benchley, Pete Smith, Crime Does Not Pay...) then features including THE 5000 FINGERS OF DR. T and ROGUE COP (both 53), MEET ME IN LAS VEGAS (56), THE GIRL HUNTERS (63) starring Mickey Spillane and the Euro westerns MAN CALLED GRINGO (64) and

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Robert Parrish co-directed.



GUNFIGHTERS OF CASA GRANDE (65).

**ABEL SALAZAR** (78) was a Mexican actor (since 41), producer and director, known for producing and starring in *THE BRAINIAC* (61). He was the hero in his own productions *THE VAMPIRE* and *THE VAMPIRE'S COFFIN* (both 57) and *THE MAN AND THE MONSTER* (58). He also produced *WORLD OF THE VAMPIRES* and *THE WITCHES MIRROR* (both 60), *THE LIVING HEAD* and *THE CURSE OF THE CRYING WOMAN* (both 61) and *TWIST, MADNESS OF YOUTH* (62). Many of his movies were Saturday matinee staples in the U.S. for years. Salazar, who also made westerns and dramas, directed for the last time in 89. Actresses Gorla Marin and Rosita Arenas were his wives. He died last Oct.

**JOEL SIEGEL** (81), from Cleveland, created Superman in 1934 with Joe Shuster (who died in 92). They sold the rights in 38 and were fired by D.C. comics in 47. Siegel later worked as a clerk in L.A. After the *SUPERMAN* movie, D.C. finally offered the men a token yearly annuity.

**DON SIMPSON** (52), from Seattle, produced (with Jerry Bruckheimer) 80s blockbusters like *FLASHDANCE*, *BEVERLY HILLS COP* and *TOP GUN* and the more recent *BAD BOYS* and *CRIMSON TIDE*.

**TERRY SOUTHERN** (71), from Alvarado, Texas, co-wrote *DR. STRANGELOVE* (64), *THE LOVED ONE* (65), *CASINO ROYALE* (67) and *BARBARELLA* (68). *CANDY* (68) was based on his scandalous 58 book. He co-wrote *EASY RIDER* (69) and *THE MAGIC CHRISTIAN* (70), based on his book, co-wrote *END OF THE ROAD* (70) and *THE TELEPHONE* (88) with the late Harry Nilsson. Southern also appeared in the documentary *THE QUEEN* (68). Unfilmed screenplays included *Blue Movie* (based on his book) and *Easy Rider 2*.

**WILBUR STARK** (83), from Brooklyn, produced many radio then TV programs, backed TV game shows and was executive producer for the remakes of *THE CAT PEOPLE* and *THE THING*. One of his daughters, Koo Stark, became famous for acting in British soft core sex movies, then dating Prince Charles.

**ALISON STEELE** (58), from Brooklyn, was known to NYC area rock fans as The Nightbird. She was a late night DJ on the progressive station WNEW FM, then WNEW AM for 14 years starting in 66 and later worked for WPIX and WXRK. She had cancer.

(SIR) **ROBERT STEPHENS** (64), from Bristol, England, starred in Billy Wilder's *THE PRIVATE LIVES OF SHERLOCK HOLMES* (70). A major Shakespearean stage actor (and director), he was also in *MORGAN!* (66), *THE ASPHYX* (72), *THE DUELLISTS* (77) and *THE SHOUT* (78). Actress Maggie Smith was one of his 4 wives.

**CHRISTOPHER STONE** (53), from Manchester, N.H. co-starred in *THE HOWLING* (81), *CUJO* (83) and *RUNAWAY DAUGHTERS* (94) with his wife, Dee Wallace Stone. Some other roles were in *LOVE ME DEADLY* (71), *THE JUNKMAN* (82), *THE ANNIHILATORS* (85) and *BLUE MOVIES* (88) and he appeared on many TV shows.

**GRADY SUTTON** (89), from Chattanooga, TN, was in "over 100" movies starting in 1925. He was in Universal college comedies, Hal Roach's *Boy Friend* series (at MGM) and was in several W. C. Fields classics. Some other roles were in *WHISPERING GHOSTS* (42), *PARADISE HAWAIIAN STYLE* (66), *I LOVE YOU ALICE B. TOKLAS* (68), *MYRA BRECKINRIDGE* (70) and *ROCK 'N' ROLL HIGH SCHOOL* (79). He also appeared on *BATMAN* and was the butler on *THE PRUITTS OF SOUTHAMPTON* series (66-7).

**WILLIAM SYLVESTER** (73) starred in the British features *GORG0* (59), *THE DEVIL DOLL* (64) and *DEVILS OF DARKNESS* (65). He was also in 2001 (68), *DON'T BE AFRAID OF THE DARK* (73), *THE*

*HINDENBURG* (75) and *HEAVEN CAN WAIT* (78), was a regular on *GEMINI MAN* (76) and appeared on *THE SIX MILLION DOLLAR MAN* several times. Sylvester died last January.

**BILL THURMAN** was a big Texas character actor who was in nearly every early movie by Larry Buchanan (including *ZONTAR* and *MARS NEEDS WOMEN*) plus *THE YESTERDAY MACHINE* (65), *THE BLACK CAT* and *NIGHT FRIGHT* (both 66), *THE LAST PICTURE SHOW* (71), *ENCOUNTER WITH THE UNKNOWN* (73), *THE SUGARLAND EXPRESS* (74), *GATOR BAIT* and *THE CREATURE FROM BLACK LAKE* (both 76), *THE EVICTORS* (79), *KEEP MY GRAVE OPEN* (80), *SILVERADO* (85), *MOUNTAINTOP MOTEL MASSACRE* and *HAWKENS BREED* (both 86) and many others, all shot in Texas or other Southern states. Thurman died early in 95.

**JAMIE UYS**, from South Africa, directed *DIGATA* (65), the documentary *ANIMALS ARE BEAUTIFUL PEOPLE* (74), the international hit *THE GODS MUST BE CRAZY* (80) and it's sequel (90).

**JOSEPH VASQUEZ** (33), from the South Bronx, directed and wrote *STREET HITZ* (88), *BRONX WAR* (89), which he also starred in, the New Line hit *HANGIN' WITH THE HOMEBOYS* (91) and the unreleased *MANHATTAN MERENGUE* (94). He died broke, from AIDS in San Diego.



Starring William Sylvester

**JUNIOR WALKER** (Autry DeWalt Jr.) (64), from Blytheville, Ark., was a sax player who formed the All Stars in South Bend, Ind. The group recorded (for Harvey) starting in 62, signed to the Motown offshoot label, Soul in 64 and went to #1 (R+B) and #4 (pop) with the gritty classic "Shot Gun" the next year. The group had 21 chart singles (some instrumental but most with Walker vocals) on the pop charts (up to 72) and 5 more on the soul charts (up to 79). Walker also played on Foreigner's hit "Urgent" (81). He had cancer.

**RONNIE WHITE** (57), from Detroit, formed the Matadors (later The Miracles) with Smokey Robinson in 1955 while in high school. (Smokey Robinson and) the Miracles had 46 pop chart hits (59-75), all but the first on Tamla/Motown, plus 3

more R+B chart hits (76-78). Robinson left in 73. White, who was the baritone voice, also co-wrote hits including "My Girl" and "My Guy" and was credited with discovering Little Stevie Wonder.

(Melvin) **SLAPPY WHITE** (74), from Baltimore, was a stand up comedian who was once a partner with Steve Rossi and appeared frequently with Dean Martin (in Vegas and on TV roasts) in the 60s. White was in *THE MAN FROM O.R.G.Y.* (70), *AMAZING GRACE* (74), *AMAZON WOMEN ON THE MOON* (85) and was a regular on *SANFORD AND SON* (72). He was married to singers Pearl Bailey and LaVerne Baker.

**MARY WICKES** (Mary Isabelle Wickenhausen) (85), from St. Louis, MO, was a character actress on stage and in over 50 features including: *WHO DONE IT?* (42), *HAPPY LAND* (43) and *THE SPIRIT IS WILLING* (66). She was in *THE TROUBLE WITH ANGELS* (66) and its sequel and both *SISTER ACT* movies, as nuns. She was the original Mary Poppins (on TV), regular or recurring TV roles were on three Lucille Ball series, *DENNIS THE MENACE* (59-61) and *JULIA* (68-69) and she appeared on *HITCHCOCK* and *THE NIGHT STALKER*. Her last credit was doing a voice for *THE HUNCHBACK OF NOTRE DAME* from Disney.

Also: **MAXENE ANDREWS** (79), **GEORGE KIRBY** (71), **HOWARD KOCH** (93) and **GERRY MULLIGAN** (68).

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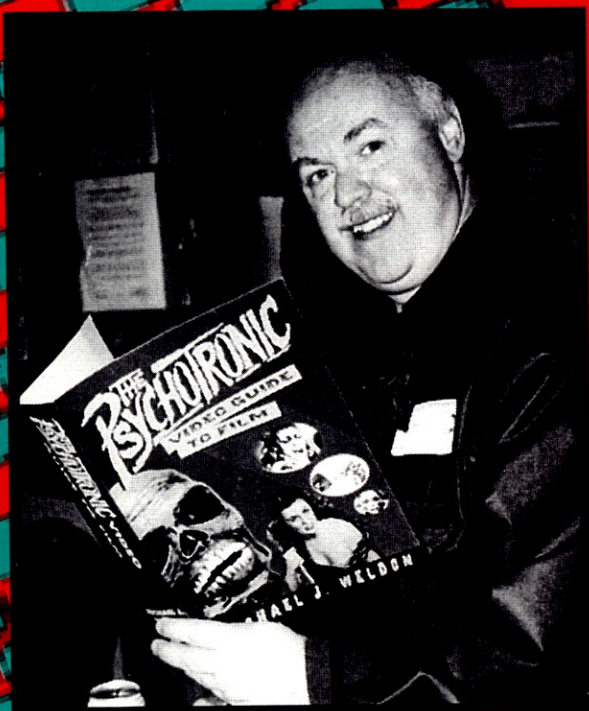


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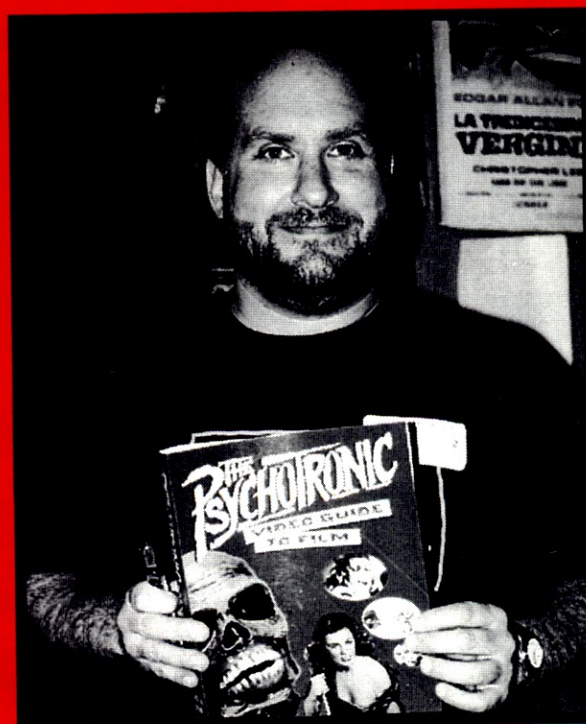


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